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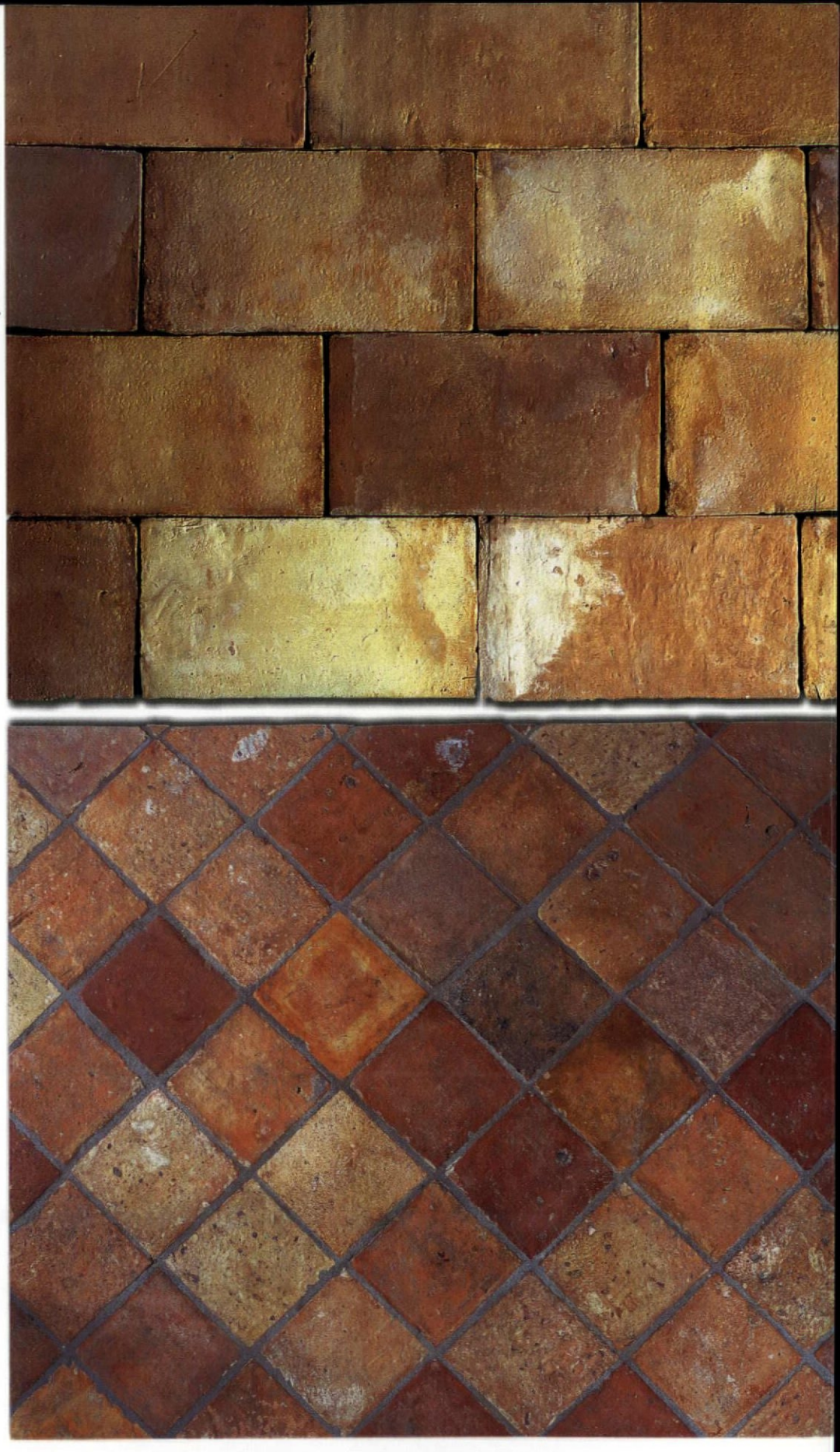
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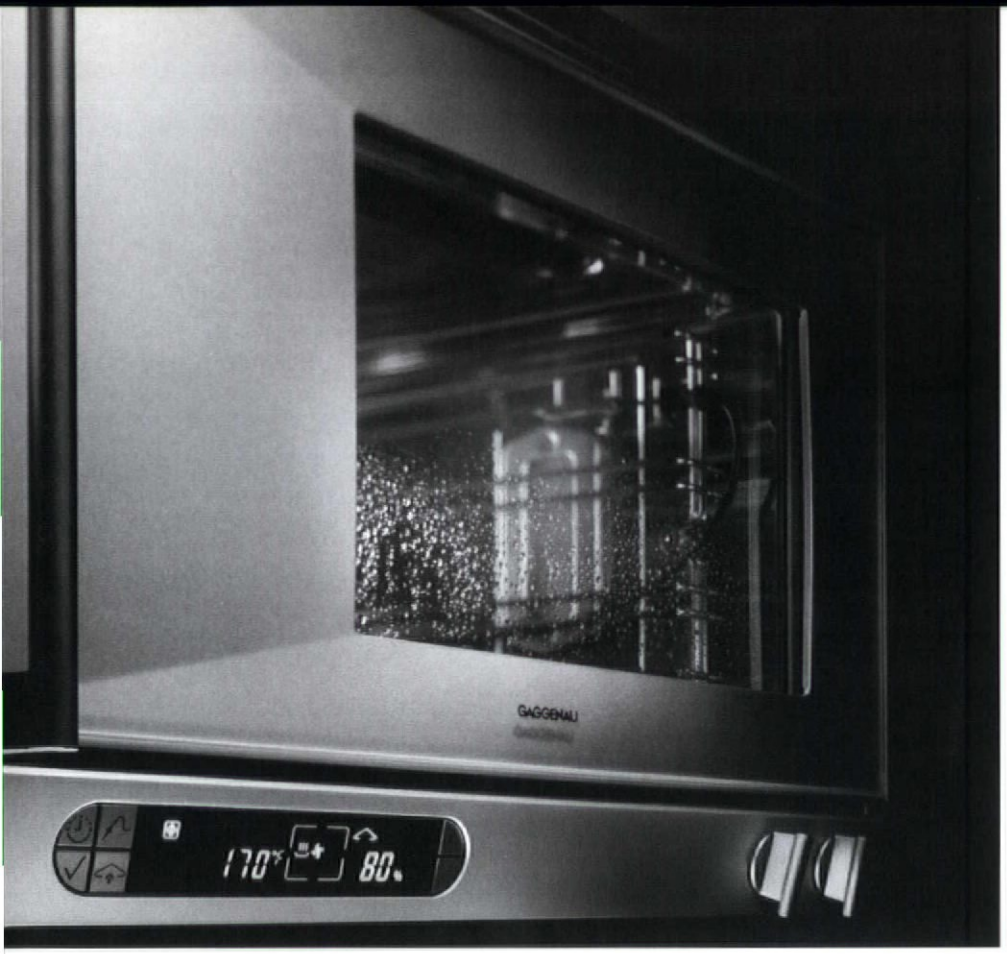
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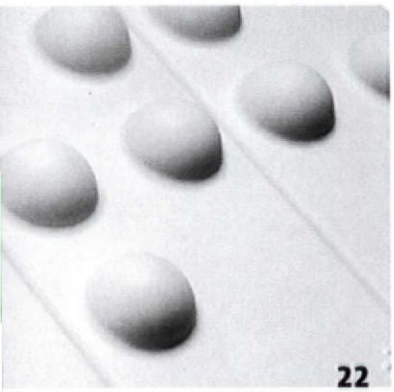


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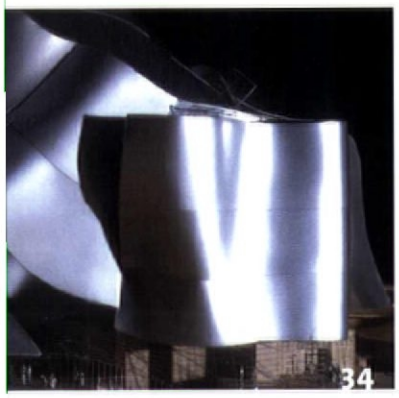

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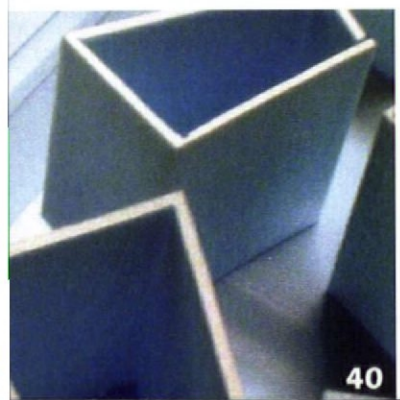
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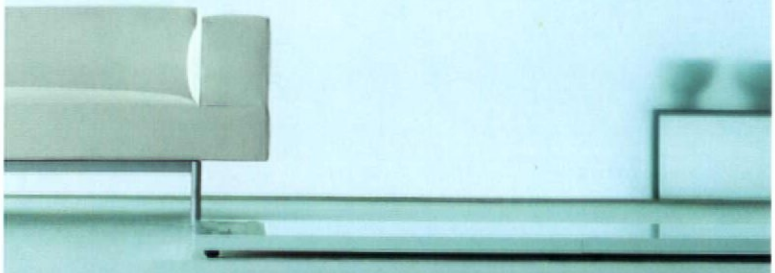
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MICHAEL WEBB was born in London and has lived in Los Angeles for 24 years. He is the author of 18 books, including *Modernism Reborn: Mid Century American Houses, Richard Sapper, Through the Windows of Paris, Architecture + Design LA* and *Architects House Themselves*. Besides reviewing books and exhibitions for *LA Architect*, Michael is a regular contributor to *Architectural Digest, The New York Times, Domus* and other American and overseas magazines.



TED JOHNSON has worked as a staff writer for the *Los Angeles Times* and *Variety*, where he covered an array of subjects including real estate and the entertainment industry. A native of Minneapolis, he has lived in Southern California for 13 years, including the past seven years in Santa Monica. He currently works as a national writer for *TV Guide*, with offices in full view of the elephants just across the street on Hollywood & Highland.

WONSUN SHOI graduated from USC's School of Cinema-Television and earned her MFA in 1998. As a professional print media scribe, Wonsun was on staff at the *Los Angeles Times* Community News Division and has freelanced for *LA Architect* over the past two years, covering a range of topics.

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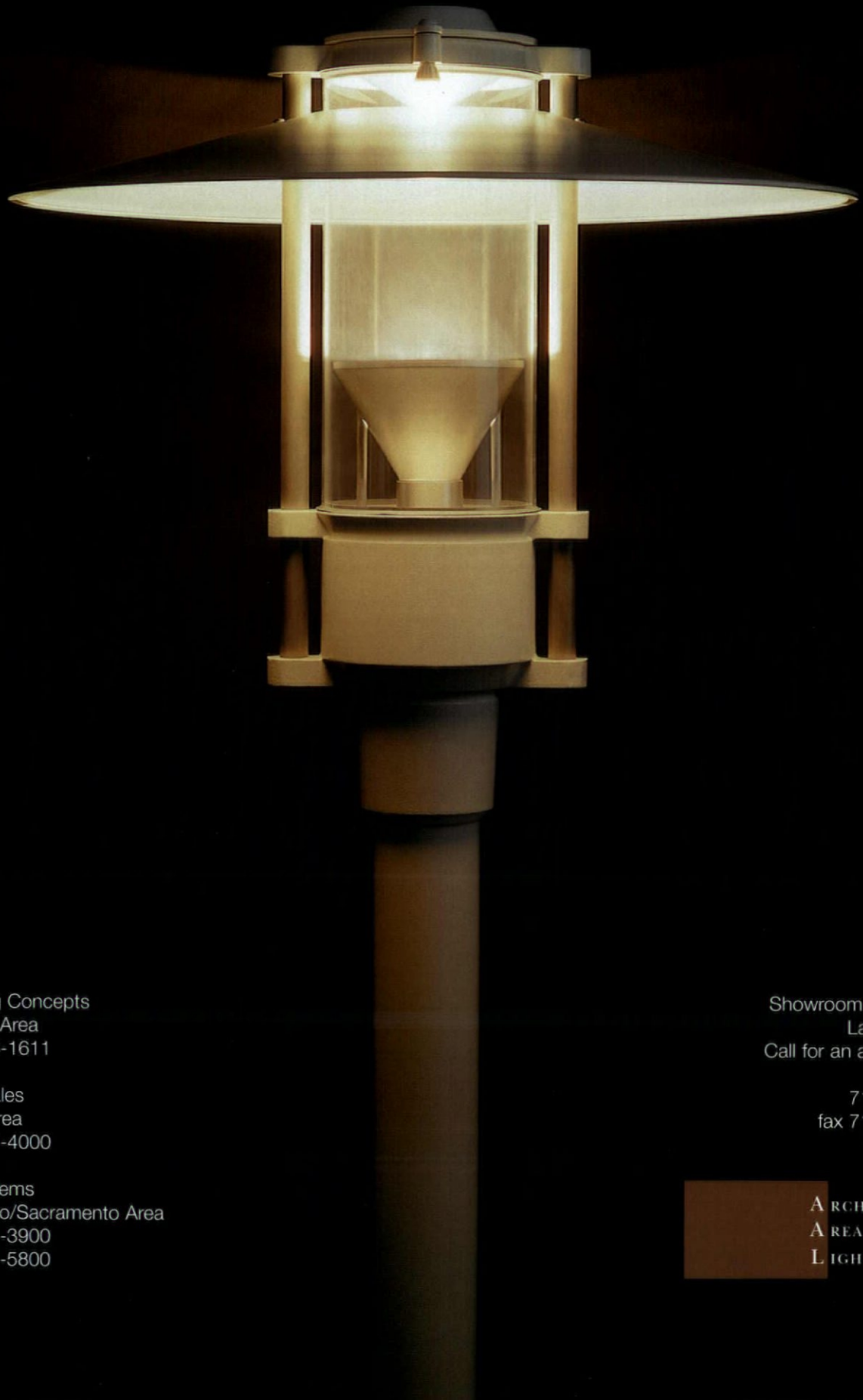
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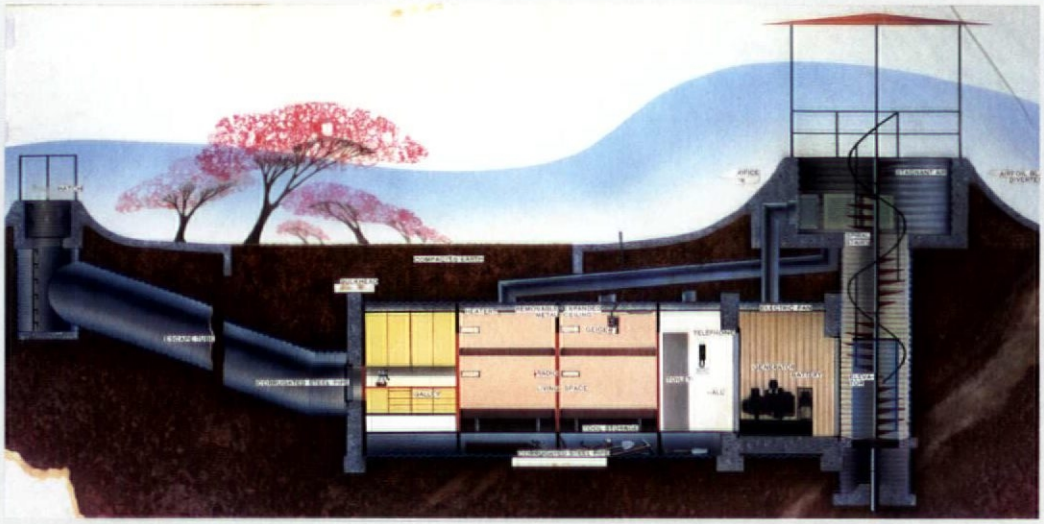
a message from the editor

AS A SOCIETY, WE HAVE LONG BEEN INFATUATED with the rebel/rascal. From outlaw to gangster, enfant terribles to egocentric geniuses, the ability to step outside the box, for whatever reason, has always been a source of longing, infatuation or fear for those that cannot take the leap. Those that have the audacity to step away from their societal comfort zone are rewarded with wrath by some, and the highest praise by others.

Rules govern our existence. Many are societal and necessary for survival, but in the overall fabric of our lives, rules can be straightjackets that invisibly surround our minds and our actions. For each age and each generation there are those that find ways to function outside the drone of standardization. The operative word is 'function'; few are able to break out without alienation. Those that succeed are precious commodities that often change the way we perceive our world. They stretch our imagination and feed our intuition; they take us on a quantum leap, projecting us towards our future.

Architecture is a primal language. How we protect ourselves from the elements is one of the more potent signs of our innate sense of innovation and creativity. But architecture is riddled with practicality—a structure must hold its shape. For rules to be broken in architecture, they must be broken aesthetically. Although radical advancements in fashion and graphics are often more widespread and change with greater ease, architectural innovation is of monumental scale; it touches us by referencing our physicality.

The breaking of rules is one generation's reply to another, a Darwinian urge to progress. Perhaps we are never truly free from the regeneration of rules, but decidedly we have the ability to step aside in our own creative lives. It takes courage, a dollop of genius and a desire to be aware of what lies in front of us. It is about being prepared—and selectively disregarding the rulebook.



Nuclear Families

Travel back in time to the Cold War era and experience home fallout shelter designs from the 1950s by Southern California architects Robert B. Stacy-Judd and Paul László. Assembled from UCSB's Architecture and Design Collection, *Nuclear Families: The Home Fallout Shelter Movement in California, 1950–1969* sheds new light on the history and sentiment of "duck and cover." This exhibition also includes Jim Charlton's illustrations of alternatives to life on earth post nuclear catastrophe. On view until April 14, 2002, this exhibition has added significance in the current political climate. The University Art Museum is open Tuesday 12–8pm and Wednesday–Sunday 12–5pm. For more information visit www.uam.ucsb.edu or call (805) 893-7564.

Events

The **Pacific Design Center** announces "WESTWEEK 2002: Designing the Future" to be held Tuesday, March 26 and Wednesday, March 27, 2002. PDC showrooms will host an array of speakers, programs and exhibitions that celebrate the future in design. **Form Zero Architectural Books and Gallery** hosts a new exhibition by the design collaborative *KW:a*, Paul Kariouk and Mabel Wilson. Displayed in illuminated towers, *(a)way station* represents a migrant's physical and psychological experience in the face of strange urban and domestic space. The exhibition is on display through May 11, 2002 at Form Zero, located at 811 Traction Avenue in downtown Los Angeles. 213.620.1920.The furniture design of Richard Frinier (Brown Jordan), David Erdman (Servo), Greg Lynn and sculpture by Gehry Partners will be featured in an exhibition at the **Wexner Center for the Arts** in Columbus, Ohio. Entitled "Mood River," the exhibition reflects designs created over the past 10 years and their effect on the quality of our daily lives. On view until May 26 . For further information, 614-292-3535.



Toyo Ito to Begin First Project in the United States

Toyo Ito has been selected to lead the renovation and expansion of the Japanese American Cultural & Community Center in Los Angeles. The project will add approximately 24,000 square feet of new space to the JACCC complex while renovating and unifying the four major elements of its current facility: the JACCC Center Building, the Japan America Theatre, the James Irvine Garden, and the Isamu Noguchi-designed Plaza. Adding to the long list of revitalization projects in downtown Los Angeles, the JACCC groundbreaking is scheduled for 2003. Ito will be working with LA-based Widom Wein Cohen O'Leary Terasawa.

New Director at Sci-ARC

Eric Owen Moss ushers in a new era at SCI-Arc as he takes over the directorship of the school. Chosen by the board on January 15 to succeed Neil Denari, Moss was selected from a small group of candidates. A Los Angeles native, Moss earned a master's in architecture at UC Berkeley in 1968, and another from Harvard in 1972. While the bulk of his completed projects are in Los Angeles, Moss' Culver City practice is also pursuing international projects. Moss has been a familiar presence at SCI-Arc since its founding in 1972, from teaching courses to serving on the institution's board.

AIA Update

Carl F. Meyer, AIA, has assumed the post of President of the American Institute of Architects, California Council. Meyer will have his work cut out for him as the state begins to seriously examine policies such as "green" architecture, livable communities, and quality learning environments. Mr. Meyer is a partner with Altoon + Porter. Congratulations to four AIA/LA members elevated to the College of Fellows for 2002: **Adrian Cohen**, **Ann Gray**, **Lester Wertheimer** and **Hofu Wu**.

Nuclear shelter rendering by Paul László. Toyo Ito model photo by Tomio Ohashi.

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Ventura Competition Award

AC Martin Partners has been selected to design the new Ventura County Museum of History and Art. Getting back to nature, the complex will feature river rock and cedar, materials that are naturally available in the area but rarely used. Influenced by the region's rich history, the scheme interweaves three ideas: the original use of the site, which was an orchard; the wall surrounding the orchard, a device that shelters while suggesting mystery and inviting exploration; and the diversity of the museum collection. Choreographed to evoke a sense of discovery, the new building surrounds the existing museum forming pockets of protected courts and open gardens.

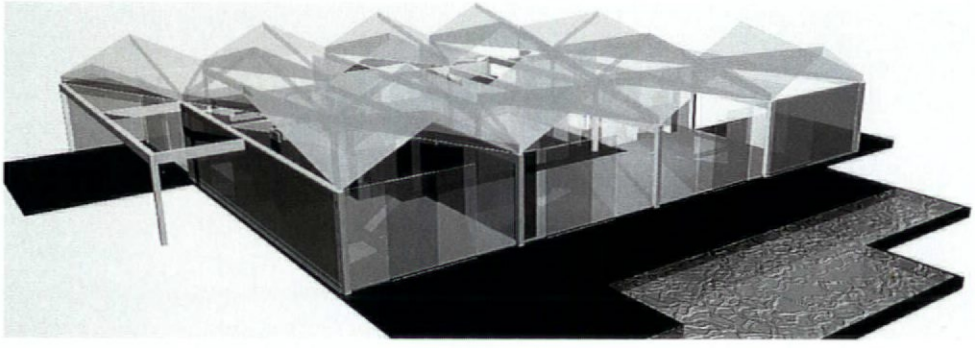


Awards and Honors

Michael Maltzan has been named the second Jon Adams Jerde, FAIA Visiting Design Professor at University of Southern California. Launched in January of 2000, this is the first endowed position to recognize the importance of urban design, experiential architecture, and collaboration in the design process.

Several Southern California firms were recognized with **AIA 2002 Honor Awards**. Honor awards for outstanding architectural design included: Richard Meier & Partners, Architects/Langdon Wilson for Sandra Day O'Connor United States Courthouse in Phoenix; Kanner Architects for IN-N-OUT Burger Restaurant prototype. Honor Awards for outstanding interiors included: Clive Wilkinson Architects for TBWA/Chiat/Day Advertising in Los Angeles; Pugh + Scarpa for XAP Corporation in Culver City; and Morphosis for Tsunami in Las Vegas. The awards will be presented in May in Washington D.C.

Lisa Gimmy Landscape Architecture was recently granted a design award in recognition of "outstanding professional achievement" from the American Society of Landscape Architects. The firm's entry, entitled Glasshouse Garden, is located within a beachfront house designed by architect Rob Wellington Quigley.



Houses x Artists

The MAK Center for Art and Architecture is hosting an exhibition of ten houses designed by ten contemporary artists in collaboration with the New York-based architecture firm, OpenOffice. Unrestricted by external demands of program, scale, site condition and finances, the artists have had the freedom to rethink and reinvent the house. Projects are presented through a variety of strategies including architectural models, text writings and interviews, conceptual sketches, digital media and partial and/or full-scale realizations. Five artists from Los Angeles are included in the exhibition: Kevin Appel, Chris Burden, Jim Isermann, T. Kelly Mason and Renee Petropoulos. May–September. 835 N. Kings Rd, 323-651-1510.

Kirk Douglas Theater

Director/producer Gordon Davidson of the Center Theatre Group (Mark Taper Forum, Ahmanson Theatre) announced the addition of a third space for the group in Culver City. Steven Ehrlich Architects has been selected to head the transformation of the Culver Theatre, a former historic movie house. Made possible by a $2.5 million dollar donation by Kirk Douglas and his wife Anne, the compound will consist of two theatres, one 400 seats and the other 100 seats. Conceived as a "courtyard concept" Ehrlich has designed an open theatre that sits within the historic theatre shell creating a greater intimacy between audience and actor. Completion is scheduled for the fall 2004 theatre season.

MAK Center Architecture Tour

The MAK Center offers a weekend of lectures and guided tours of Modernist architecture from the turn of the century to the present in San Diego. Organized by Leo Marmol (Marmol + Radziner and Associates) and Tony Merchell (Palm Springs Historic Site Foundation), the tour will include among other sites, Richard Neutra's Bond House, Edward Killingsworth's Case Study House, Louis Kahn's Salk Institute and works by Irving Gill, Wallace Cunningham and Kendrick Bangs Kellogg. Proceeds to benefit the MAK Center. May 17-19, 2002. For further information, call (323) 651-1510.

Houses x Artists, 2002: Jim Isermann, Courtesy MAK Canter for Art and Architecture/Open Office.

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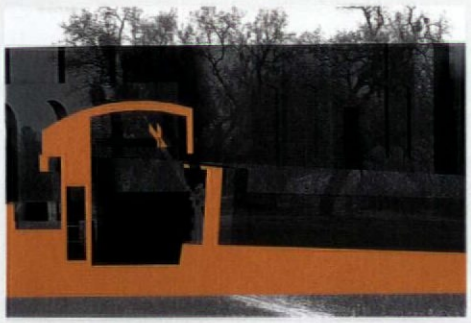
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A + D Architecture and Design Museum

REVIEW BY MICHAEL WEBB

The opening night party of the A+D Architecture and Design Museum in January packed this new downtown exhibition space. Located off the rear patio of the Bradbury Building —LA's most exuberant interior—the new venture, launched by a dedicated band of volunteers, seeks to capitalize on burgeoning public interest in architecture and the renaissance of downtown. Ira Yellin, who began to revive South Broadway long before the present wave of activity, donated the space. A trilogy of exhibitions with the umbrella title "Urban Innovations" kicked off with a showing of models of the chapel that were used as a test piece for the five finalists in the competition for the new Cathedral. A survey of other recent LA competitions will be presented April 14–June 6 and the series will end with Next Phase: 2x7, comprising student work from each of the local architecture and design schools. It is an enticing program, which will be augmented by talks, tours, symposia and screening. At last, LA has a showcase for the best of past and present; one that should help persuade established museums to give architecture and design the attention they deserve. A +D, 304 South Broadway, 213 620 9961; www.aplusd.org. Open Tuesday-Sunday 11am–5pm, Thursdays until 8pm; closed Mondays and major holidays.





Connecting the City

In an effort to overcome the Internet access deficiency in the inner city, Operation Hope, in conjunction with the architectural offices of Leo A Daly and Turner Construction, has opened three Inner City Cyber Cafés sporting Unisys computer workstations and gourmet coffee kiosks. Alex Ward designed the Cyber Cafés to attract neighborhood pedestrians with a high-tech yet welcoming atmosphere. Backed by a grant from the US Commerce Department, Operation Hope will eventually franchise the Cyber Cafes into multiple locations. Since opening, hundreds of people have used the centers for computer classes, financial seminars and career-building opportunities.

People and Projects

April Greiman has launched a new organization, "Made In Space," in downtown Los Angeles. Drawing from her reputation as an award winning designer and new media pioneer, Greiman's endeavor will specialize in trans-media collaborations. **Johnson Fain Partners** has completed a master plan to restore historic San Francisco Piers providing a state of the art YMCA, outdoor recreational areas, a waterfront boating center, and a two-acre wharf plaza. Johnson Fain has also been selected as the Design Architect for the new California Institute for Telecommunications and Information Technology at UC Irvine. **Snyder Langston** began construction on the new South Coast Repertory Theatre designed by **Cesar Pelli and Associates**. **McLarand Vasquez Emsiek & Partners** will serve as the executive architect for the project along with **Peter Walker & Partners** as landscape architect. The Pasadena-based firm of **González/Goodale Architects** was selected to design the new 60,000-square-foot library building for the city of Asuza. Several architectural firms announced mergers in December 2001: **Cannon Design** merged with **Johnston Sport Architecture Inc.** and **Wou & Partners** merged with **Hammel, Green and Abrahamson, (HGA) Inc.** The offices of **Keating/Khang Architects** have relocated to the 57th floor of I.M. Pei's Library Tower in downtown Los Angeles. In an effort to enhance its design services for transportation clients, **NBBJ** has added two design principals to its aviation architecture studio, J. Lee Glenn and Roxanne L. Williams. **STUDIOS Architecture** announced that Christopher Mitchell, AIA, has been named Associate Principal, and Sandra Page Mitchell has been name Associate. Michael J. Smith, AIA, has been appointed to the position of Vice President at **Cannon Dworsky**. **Gensler** announced the promotion of two new Vice Presidents, Kap Malik, AIA, and Ellen Wright. William J. Sebring, AIA, has transferred to the European office of **Altoon + Porter** as Managing Director.

A+D Architecture and Design Museum images by Gehry Partners and Morphosis (top). Inner City Cyber Café, Los Angeles, CA—Architect: Leo A. Daly. Photography: Stephen Allard. SGA Copyright 2001.



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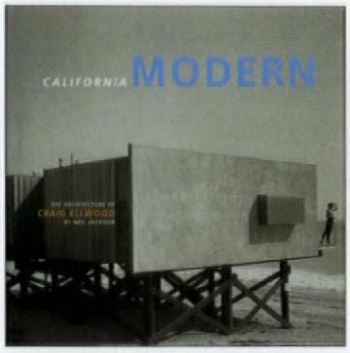
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past, present, future

BY MICHAEL WEBB

California Modern: the Architecture of Craig Ellwood



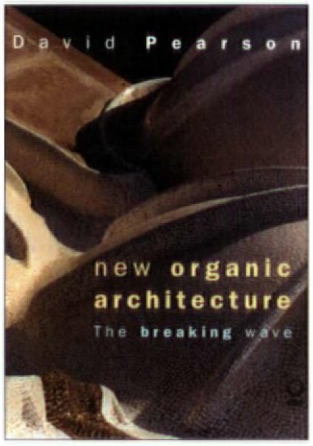
(NEIL JACKSON. PRINCETON ARCHITECTURAL PRESS, $50 HC)
ISBN 1-56898-303-4

A monograph that is also a moral tale of how poor, uneducated Johnnie Burke from rural Texas came to LA, reinvented himself as Craig Ellwood, was acclaimed as the West Coast Mies while taking credit for buildings his assistants designed, lived high, and died embittered in a Tuscan hideaway. It has everything needed for a biopic—a Ferrari-driving charmer whom an associate described as "the Cary Grant of architecture," four wives, photogenic buildings; in brief, a *Fountainhead* for our cynical age. Jackson, a British architect who briefly taught with Ellwood at Cal Poly, asserts his subject was creative only in his PR; admirers will have to decide if this exposé rings true.

American Houses for the New Century

(CATHY LANG HO & RAUL A. BARRENCHE. UNIVERSE PUBLISHING, $39.95 PB) ISBN 0-7893-0632-8

Two former editors at *Architecture* have selected 21 recent houses that offer a promising vision, in their frugality or inventiveness, for the future of residential architecture. They are scattered around the United States—often in unfamiliar locations—Canada, and Mexico. There's no overarching message beyond Ho's lament that so few can afford a house like these, leaving the rest little beyond the retro offerings of home builders.



New Organic Architecture: the Breaking Wave

(DAVID PEARSON. UNIVERSITY OF CALIFORNIA PRESS, $35 PB)
ISBN 0-520-23288-7

Some of the 28 architects who have contributed to this stimulating anthology might be surprised by the company they are in, which ranges from the cool rationalism of Tadao Ando to the romantic nationalism of Imre Makovecz. However, the eclecticism of Pearson's choice is justified, for organic architecture has always been the province of defiant individualists, from Wright on. Sensuous curves and fractal geometries, primitive and sophisticated technologies, earth and steel are all embraced by architects united only by their desire to break out of the box. Pearson emphasizes the spiritual dimensions and the affinities between natural and man-made forms, as well as the feminine side of design—though only one woman shows up on his list.

New London Architecture

(KENNETH POWELL. MERRELL, $50 HC)
ISBN 1-85894-150-4

Ten years ago, this would have been a slim and depressing volume, but London—so long mired in nostalgia and mediocrity—has become the most adventurous of the world's capitals for new architecture and design. Norman Foster bestrides the world like a colossus, but some of his best work is now rising in full view of his Thames-side office. Younger practices are also flourishing and, in contrast to LA, most of the building is in the public realm: from the new underground stations and museums to the unjustly maligned Millennium Dome and the popular London Eye. Powell, a leading London critic, infuses this sparkling selection with sharp, insightful comments.

Spain: Contemporary Art + Architecture Handbook

(SIDRA STICH. ARTSITES, $19.95 PB) ISBN 0-9667717-4-5

Third in an indispensable series from an indefatigable culture hound with edgy taste and a gift for succinctly mixing facts and opinions. Here's what to do after you have seen Gaudi in Barcelona, Calatrava in Valencia, and the Guggenheim in Bilbao.

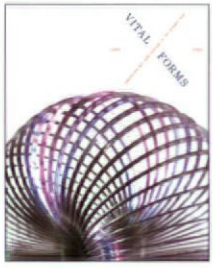


Future Transport in Cities

(BRIAN RICHARDS. SPON PRESS, $39.95) ISBN 0-415-26142-2

A compatriot (and friend) of the late Reyner Banham challenges the American addiction to cars, and shows how they do it better in Curitiba, Hanover, and Portland, WA (to pick three of his many examples). It's a brilliant analysis of how things work in the real world and the promise of new technologies. Mandatory reading for Angelenos; buy an extra copy and try to instill a sense of guilt in a student driving her trophy SUV.

Vital Forms: American Art and Design in the Atomic Age, 1940–60



(ABRAMS, $49.50 HC)
ISBN 0-8109-0619-8

Companion volume to an exhibition at the Brooklyn Museum of Art that celebrated the varied responses of artists and designers to a turbulent era—everything from abstract expressionism to Cadillac tail fins and the biomorphic furniture of Isamu Noguchi.







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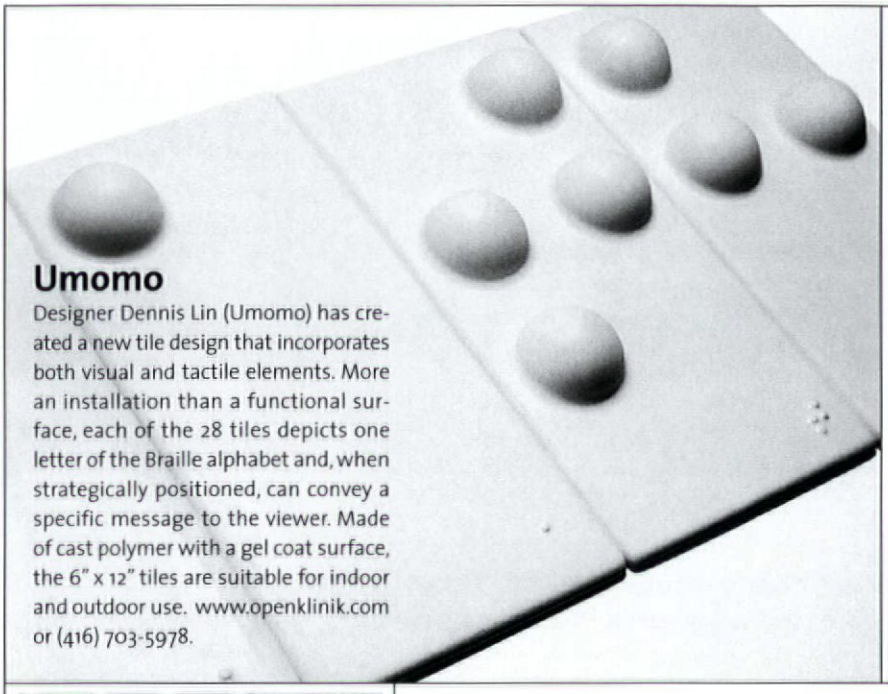


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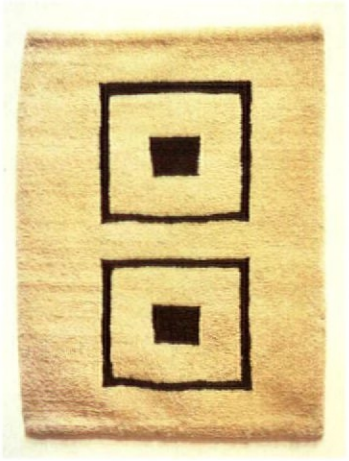
product watch



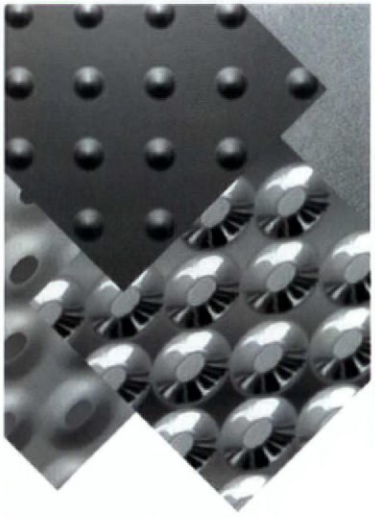
Umomo

Designer Dennis Lin (Umomo) has created a new tile design that incorporates both visual and tactile elements. More an installation than a functional surface, each of the 28 tiles depicts one letter of the Braille alphabet and, when strategically positioned, can convey a specific message to the viewer. Made of cast polymer with a gel coat surface, the 6" x 12" tiles are suitable for indoor and outdoor use. www.openklinik.com or (416) 703-5978.

NU



Architectural duo Emir Uras and Hassan Majd, both SCI-Arc graduates, have created a line of 100% wool rugs and felts that combine high quality craft (nourishment), with streamline everyday function (utility). The vegetable dyed Kilim rugs are handcrafted in Turkey. The felts are 100% natural color sheep coats. Although the Kilims come in a variety of designs, the team patented a system for styling your own rug by manufacturing strips in all 12 colors and varying sizes that can be attached to one another to create endless options. www.nucollection.com; 165 S. Crescent Heights Blvd., 323-655-5938.

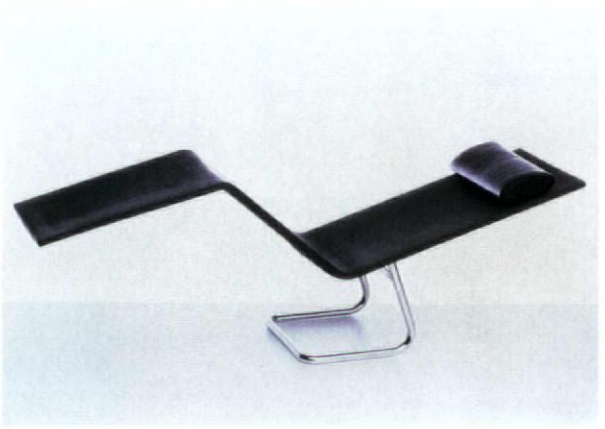


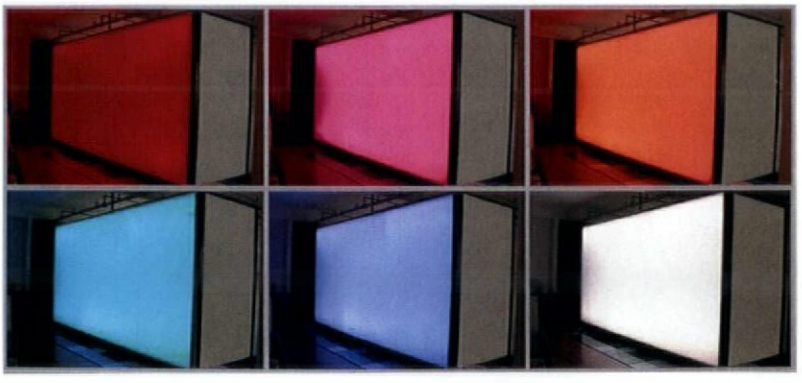
Spin Metal

Associated/ACC International creates a durable and distinctive stainless steel floor covering collection that can be used for floors, walls and stairs, as well as for accent areas. A series of tile, border tread, skirting and risers are available in 8 textures ranging from smooth to checkerboard. The material can be applied alone or in combination with other surfaces. www.assocint.com or (800) 800-4320.

Vitra

In times of intense professional productivity and packed social calendars, "down time" seems to disappear. All the more reason to indulge in power naps. The MVS chaise by Belgian minimalist Maarten Van Severen offers a place of quiet comfort and respite. Appearing to defy gravity, be assured you can rest soundly. The two-position base allows the foot of the chair to gently lift up off the floor when the user pushes back. Produced in black with a chromed tubular steel base, the MVS chaise is fitted with a moveable chestnut colored leather pillow. 212-539-1900.





Cesar Color

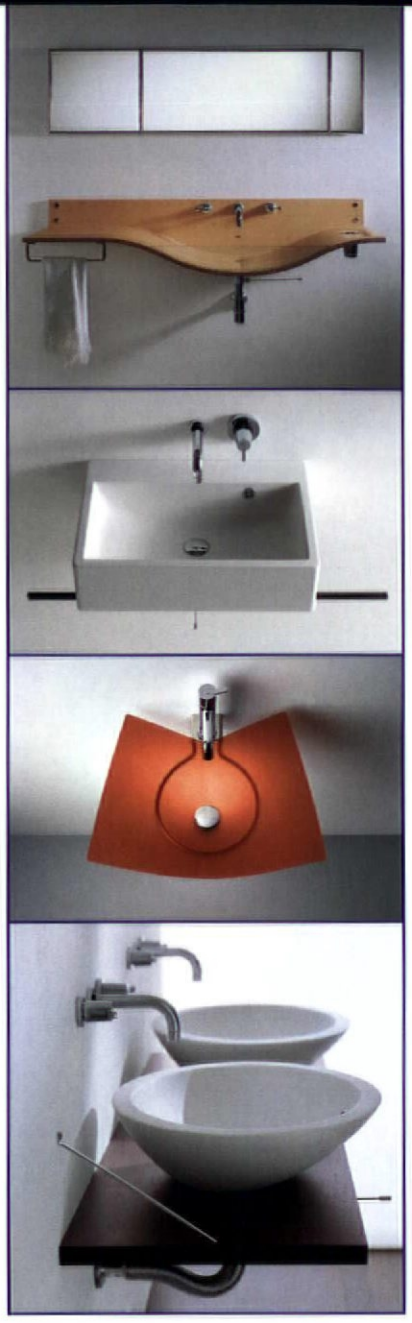
Ever dreamed of changing the color of your room in an instant? Cesar Color has introduced a new product that allows you to do just that. Called ChromaTransFusion™, this system enables designers to create walls of pure, colored light that can be programmed to emit any color in the spectrum, changing slowly or quickly from one color to the next. The process involves the bonding of a proprietary interlayer material between two layers of safety glass, creating an even distribution of light throughout the entire surface. Available in 5–12 foot panels. (800) 275-7272.

TECH watch

Field Reporter Pro

Architects and engineers can bid farewell to handwritten notes and enjoy increased flexibility while visiting sites. Field Reporter Pro, a mobile application for Palm OS(R), enables AE professionals to build, manage, and access a database of field report information. Extending the functionality of Field Reporter Enterprise, the server-based version of this application, Field Reporter Pro streamlines the report process and eliminates redundant entry of information. www.ostara.com or (212) 883-6611.

Corrections for "Product Watch" N/D 2001, "Red Cross Cabinet", Design Within Reach, 1-800-944-2233, www.dwr.com

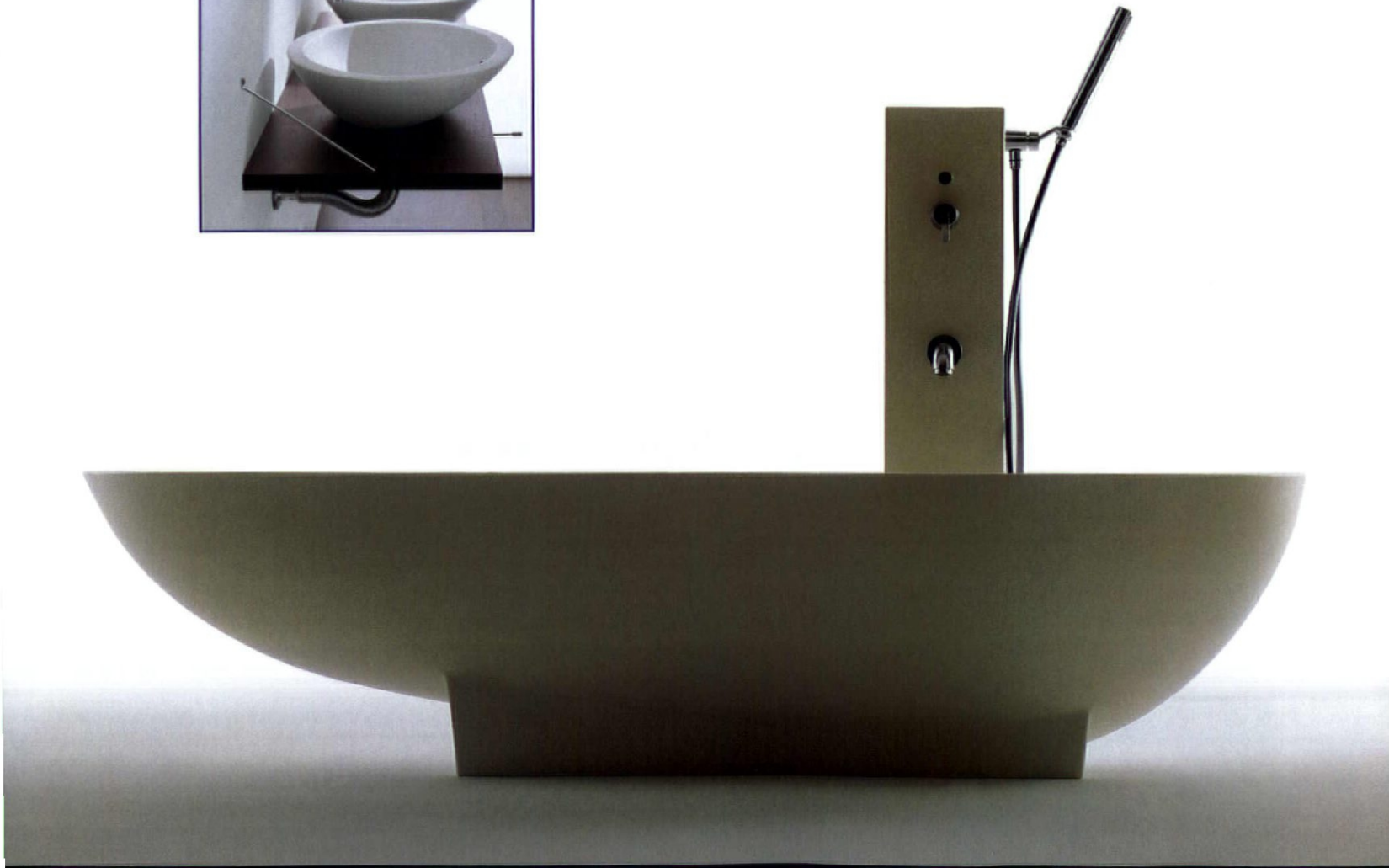


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by WONSUN CHOI

dTank: A New Tradition of the Work Space



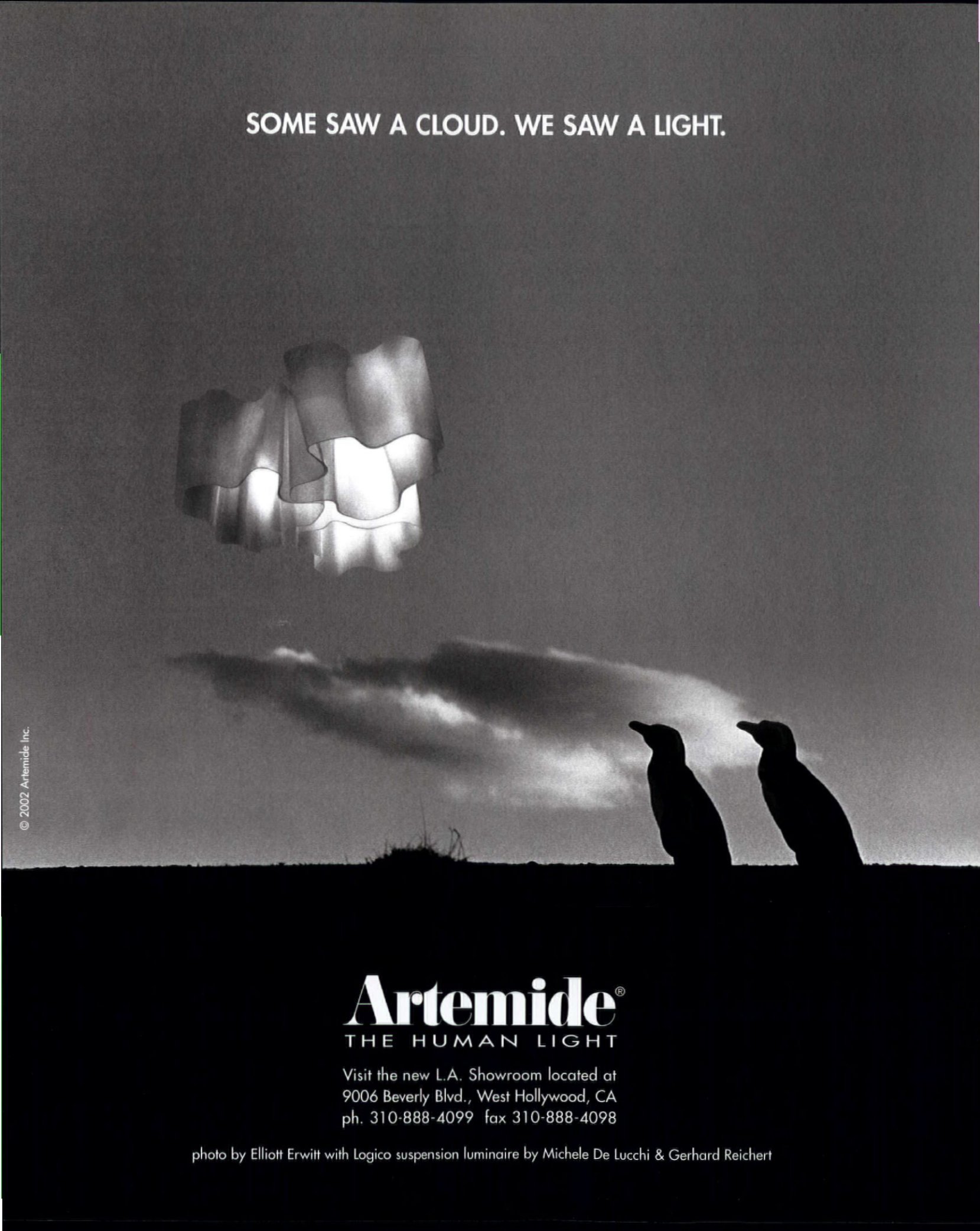
Ground Zero, Shubin + Donalson. Photo © Tom Bonner 2001.

CONSIDERING THE FACT THAT MOST OF US SPEND A GREATER number of waking hours at work than anywhere else, maybe somebody should have thought of this long before when conceptualizing office basics: Stop being so boring. Geared toward a high profile, creatively charged clientele, custom furniture company dTank, headed by co-founders Reto Eberle and Henner Jahns, is getting rave reviews for their not so wild and crazy products. The results are highly functional yet as far removed from boring as one can get.

Architect Clive Wilkinson collaborated with Eberle and Jahns on the 100,000 square foot Irvine warehouse conversion for the advertising powerhouse: FCB Southern California. Think Taco Bell, Kawasaki motorcycles and TaylorMade golf balls. FCB is paid to.

The Orange County space houses 280 custom workstations with each station arranged in sectional tandems, eliminating the need for the traditional office cubical. Tapered legs, a design element found originally in the warehouse, support rectangular desktops that have integrated lighting. The stations also have metal filing cabinets and shelves, aluminum separation screens, cup-holders and tack boards for posting messages.

Wait. What? A cup-holder?


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photo by Elliott Erwitt with Logico suspension luminaire by Michele De Lucchi & Gerhard Reichert

"It was sort of a silly comment on the culture," Wilkinson said. "We had to have them."

The dTank folks were happy to oblige.

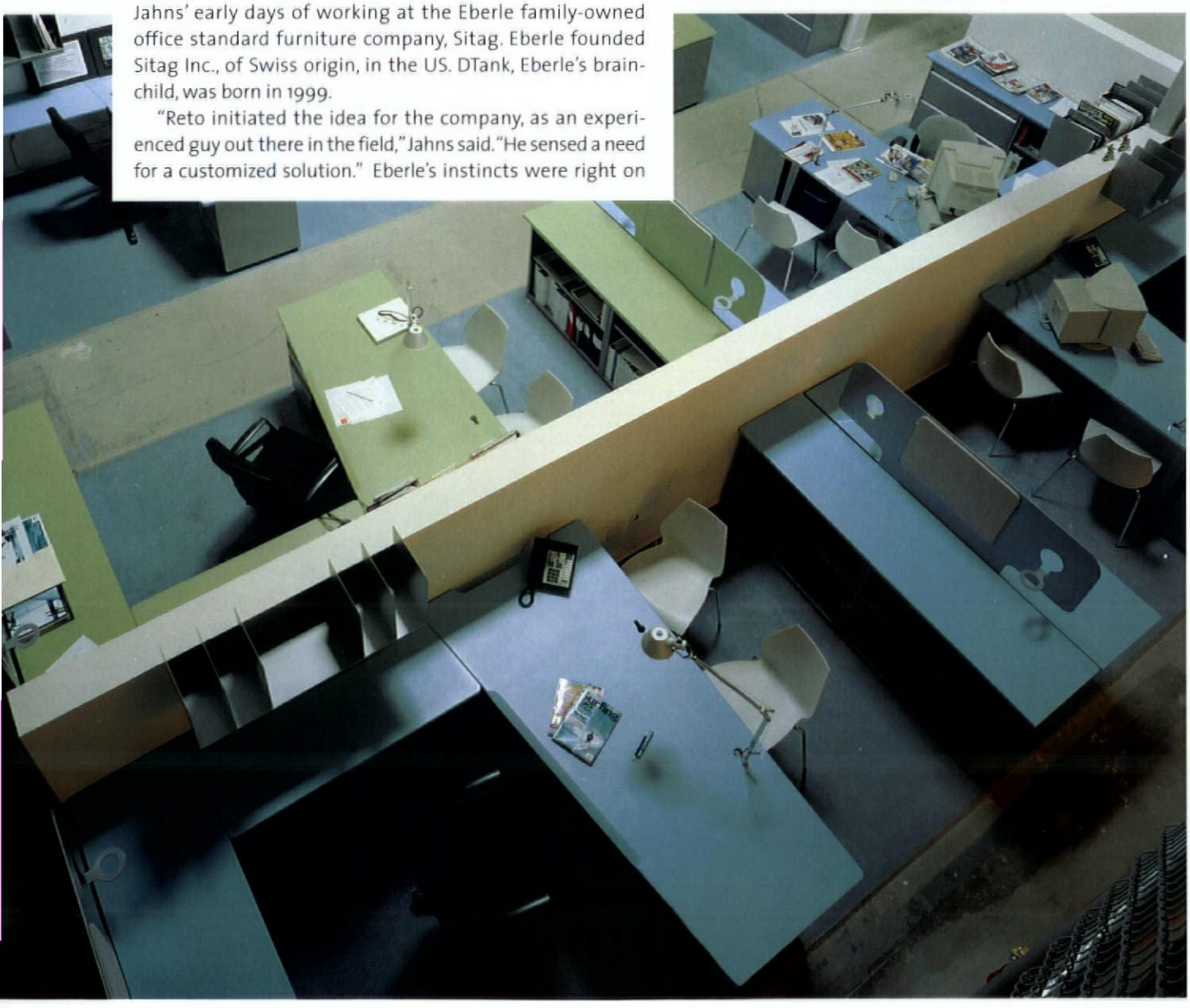
Jahns, dTank's 33-year-old lead designer from Hanover, Germany, said his fascination with ergonomic and aesthetic innovations dates back to his childhood. His parents owned a china store with household goods and fancy tableware.

"And a toy store!" said Jahns, with a boyish spark in his voice. "The toys were very inspirational. My favorites were the LEGOs. I was always building."

Jahns kept on building and designing as an adult, designing glassware and huge kiosks for CD compilation burning, among other things. New York was his port of entry to the US. He eventually collaborated with Eberle, a friend from Jahns' early days of working at the Eberle family-owned office standard furniture company, Sitag. Eberle founded Sitag Inc., of Swiss origin, in the US. DTank, Eberle's brainchild, was born in 1999.

"Reto initiated the idea for the company, as an experienced guy out there in the field," Jahns said. "He sensed a need for a customized solution." Eberle's instincts were right on





FBC Southern California. Top detail: dTank, NewYork. Photos © Tom Bonner 2001.

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Photo including inset details: Ogilvy + Mather. All photos © Tom Bonner 2001.

target it seems. The company's latest annual sales volume of $6.5 million appears to be unaffected by the current state of the economy, Jahns said.

Responding to a client's unique needs, the team of three industrial designers and two engineers can help to facilitate a minimum turnaround time between six and ten weeks for custom work, easily beating out many standard lead times. Some of their most unusual treatments are of the most everyday of office items. Their aids are the latest computerized 3D image rendering capabilities and shared manufacturing with Sitag.

In the Shubin+Donaldson project for Iwin.com in Westwood, dTank drew down coiled electrical cables and outlets that were fed from the ceiling. Desks, separation screens and partitions move and mutate around this special orientation. Geometrically clustered workstations redefine any open space and create an organic visual rhythm.

Their latest in-house creation—the furnishing of their 4,500-square-foot Los Angeles office space, promises to be one of dTank's most creative explorations. Using an advanced method of printing, the team will integrate either portraiture or a chosen quote into semi-translucent semi-dividers. The idea is to reaffirm a work ethic or to put a favorite image up for a floating display. The rectangular worktable design incorporates an electronic base. The height of the table could be adjusted from a sitting position to a standing one in a matter of seconds. "We've taken requirements very, very far," Jahns said.

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Sahara Station looking West .



speeding down the strip

Las Vegas Monorail • Gensler

by WONSUN CHOI

All images ©Gensler

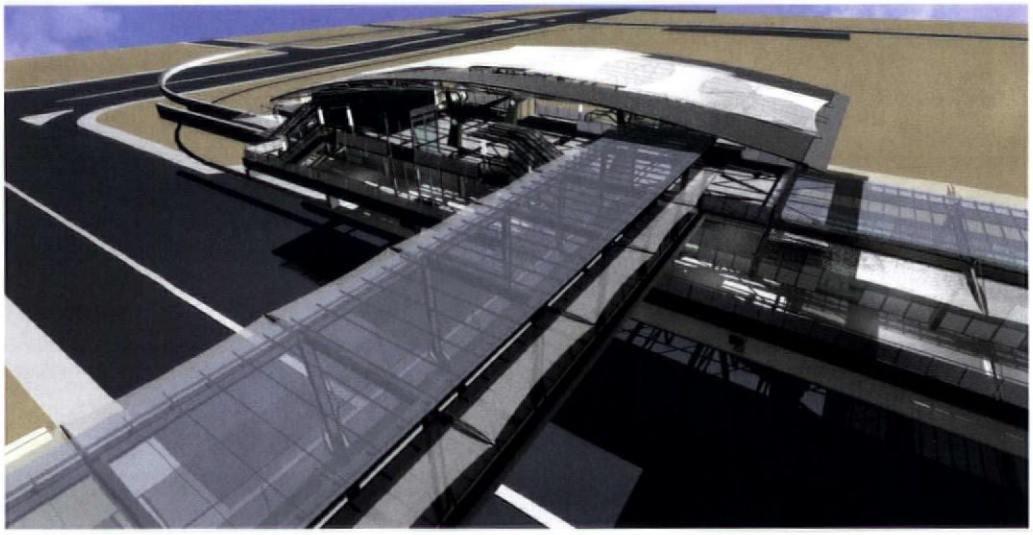
In the summer of 1993, in a plane flying into Las Vegas, MGM Grand Chairman Bob Maxey turned to his VP Scott Langsmer and said, "I want a monorail. Build one."

As history would have it, MGM Grand Inc. became MGM MIRAGE in the 1990s, taking control of Las Vegas resort properties on both sides of the Boulevard. In this age of corporate giants, Park Place Entertainment, too, holds court over Caesar's massive palatial grounds and those Parisian walkways. These players have had an ardent desire to build and to grow and the monorail is an integral part of that expansion.

As the country's first privately funded mass transit system, the Las Vegas Monorail will lengthen one-mile of existing monorail from MGM Grand to Bally's. The County plans to further extend the course into the downtown and airport areas.

Spanning four miles upon completion and a reported budget of $650 million, the seven-station course will officially link eight resort properties and the Las Vegas Convention Center on the Strip's east side. The Las Vegas Monorail Team, many of who worked on the MGM Grand/Bally's line, expects to meet the January 2004 opening.

The design evokes an undeniable feeling of flight and speed. The rows of lights along the underbelly of the dual guideway might as well be those found on a runway. No accident that such familiar motifs abound. The stations were always supposed to be about connectivity and the very experience of movement from one destination to another. J.F. Finn, the 42-



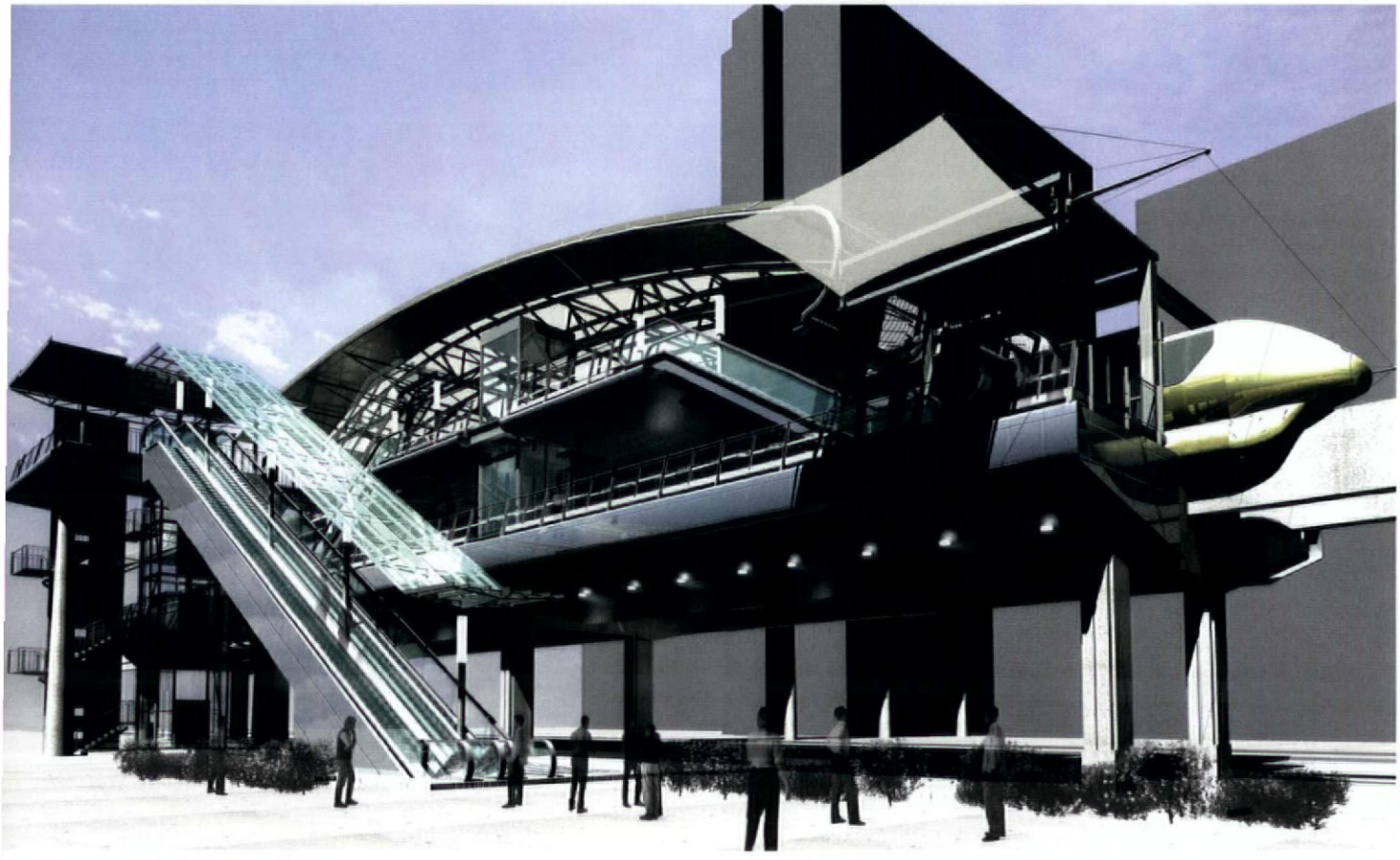
Sahara Station and Pedestrian Bridge (view from Sahara Hotel).

year-old senior associate at Gensler and project director for the Las Vegas Monorail, is a part of a seven-member design team. Kapil Malik, vice president of Gensler, is the lead designer.

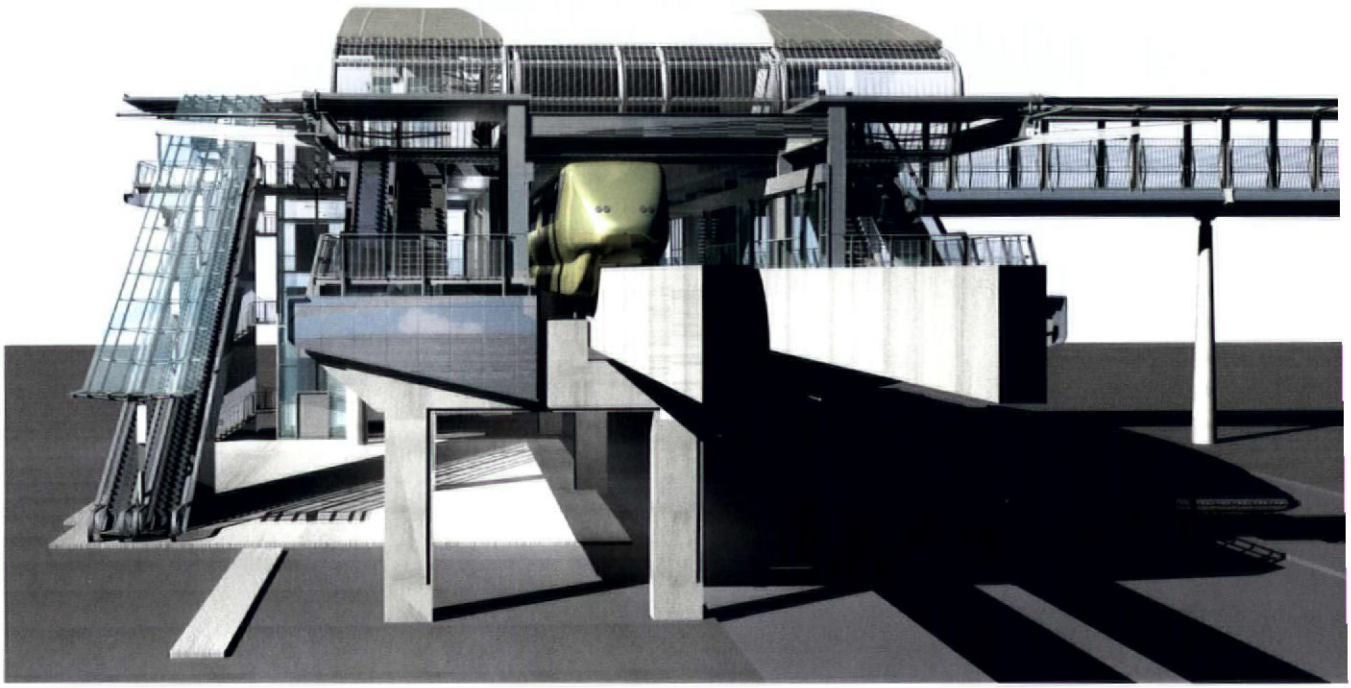
"It came out of Kap's hand. Kap is ultimately responsible for the look," Finn said. "Inspiration, if anything, is the airfoil—a strong dynamic shape. That's something we kept coming back to."

Train length dictated the 243' x 32' dimensions of each station. Above ground at approximately 25' at the platform level, each station will be supported by ten 4' x 6' concrete columns that will carry the majority of the station and guideway loads. Depending on the practical demands at each station, they will be either two- or three-story structures. Because Las Vegas sits on a fault line, the guideway construction is designed to give as little as possible under the weight of the people and the trains.

Vertical circulation at the stations is via stairs, escalators or elevator under a sheet metal canopy and encased in tempered glass. Entrances and exits will be either at the ground or the mezzanine level, which lead up or down to the platforms, where passengers will wait for, board and debark the nine 4-car driverless Bombardier trains. Most platforms will have a 1,000-person capacity. A simple curved sheet-metal roof that rests 18' above has a steel truss frame for support. It was seen originally as a cost-effective and low-maintenance way to provide shading. It was also another strong, visual cue that reinforced the aerodynamic nature of the overall design. At night, overhead canopies will reflect light back onto the station, allowing the stations to glow from within. Pedestrian bridges lead foot traffic into and away from the entrances.



Sahara Station from ground level.



South section and elevation of the Sahara Station.

Resorts have the option of upgrading the lighting and painting from Gensler's neutral color palette such as pink at The Las Vegas Flamingo station and desert tones at the Sahara Hotel and Casino stops.

Unique to the system is its location behind the resort properties, where 30 plus acres of undeveloped land had traditionally been reserved solely for parking and storage. The guideway and stations will be, in effect, about a quarter mile off the famous Strip, creating a separate yet conjoined part of the Resort Corridor experience.

J.F. Finn, a Los Angeles native and a graduate of Cal Poly University, San Luis Obispo, says the true magnitude of this venture has yet to hit him. The community will be greatly impacted. That he knows.

Flying into Las Vegas, Finn comments: "There is a point in time when you look down, you can see a clear line from an aerial view—you can start to see the eight properties tie together. That—is really something."

LAS VEGAS MONORAIL TEAM

ARCHITECTS: Gensler of Nevada
J.F. Finn, Project Director
Kap Malik, Lead Designer
Mark Briggs and Terrence Young. Designers

LAS VEGAS MONORAIL TEAM COORDINATOR:
Liaise Corporation
Jeffrey Kimmel, Project Facilitator

GENERAL CONTRACTOR: Bombardier Transportation
Rick Lerette, Project Director

GENERAL CONTRACTOR: Granite Construction Company
Frank Whittaker, Project Manager

ENGINEERING: Carter-Burgess
Jim Cramer, Project Manager

LEAD LENDER: Salomon Smith Barney
Greg Carey, Managing Director

TRANSIT SYSTEMS MANAGEMENT
Todd Walker, Director of Communications

GEHRY'S DARWINIAN ASCENT

by JOSEPH GIOVANNINI

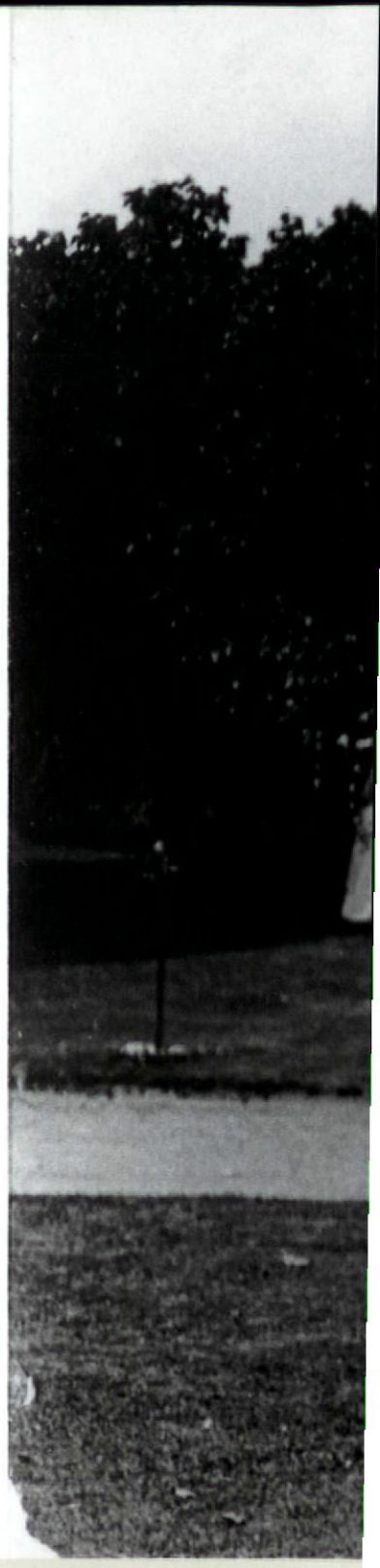
ARCHITECTS HARDLY SEEM LIKELY CANDIDATES for pursuing an Icarus wish, but as Frank Gehry says, "that Magritte rock floating in space: it's a compelling image."

Gehry, who made a reputation using chain link fence, plywood and cardboard, may be the most material of architects, but since 1968, when he specified a metal roof for the O'Neill Haybarn in San Juan Capistrano, he has increasingly cultivated a little-noted aspiration in his work both toward immateriality and flight. Set at an oblique angle, the Haybarn's corrugated roof seems to take wing; seen in certain lights at certain angles, it dissolves into the sky. When he designed the chain link "fences" bordering the upper deck of his Santa Monica house, he conceived them as emanations.

At "The Waking Dream: Photography's First Century," a show held at New York's Metropolitan Museum of Art in 1993, Gehry came across the photograph by Samuel Joshua Beckett of a dancer who, twirling her robes, looked like a spinning petal: he wondered aloud why architects don't achieve the same fragility, lightness and sense of movement. Relative to Vitruvius' triumvirate of architectural criteria, Gehry was shifting emphasis from firmness and commodity to delight, turning the dial up on joy. Through the early 1990s, the majority of the buildings in his portfolio hit the ground bluntly, at right angles, but in a series of buildings done over the last decade, he aggressively started to answer his own rhetorical question, responding to gravitational logics that were no longer earth bound.

In 1987, Gehry had already cast mass into the air with the Fishdance restaurant in Kobe, where a carp leaps at the side of an elevated highway. Much has been made of Gehry's flirtation with the fish, but the fish here occupied the air, defying gravity. Gehry describes his departure from the ground with a characteristically practical explanation that is deceptive. "It's hard to bring soft materials like metal and titanium to the





Left: O' Neill Haybarn, San Juan Capistrano
Photo: Marvin Rand

Opposite page: Samuel Joshua Beckett, Loie Fuller Dancing, circa 1900, Gelatin Silver print, 10 x 12.4 cm., Gilman Paper Company Collection

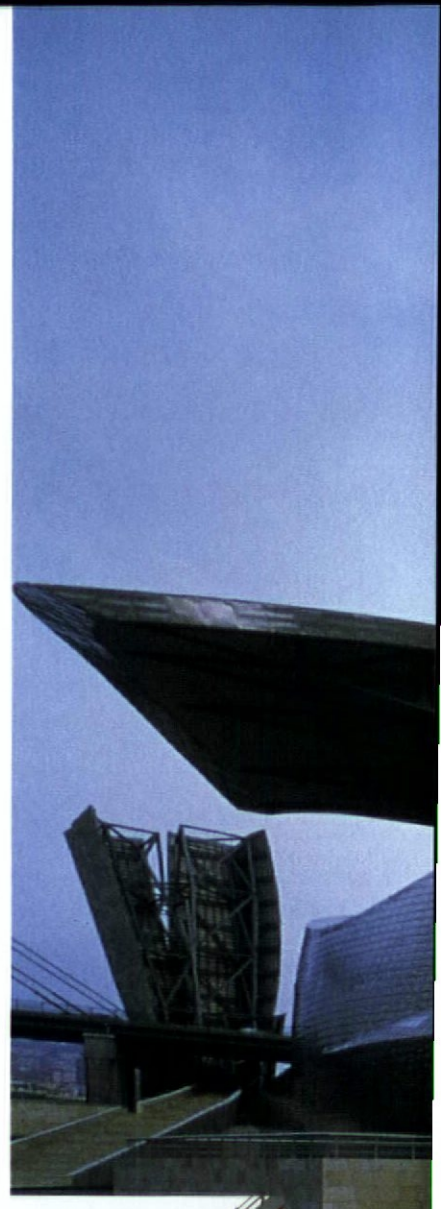


ground because of the upkeep. At the Vitra Museum (in Weil am Rhein, Germany), where the plastered masonry surface meets the ground, the owner has to repaint it every year. Stone works better, but there's that transition between the vertical and horizontal plane that's always a maintenance issue. It's a practical question."

The Guggenheim in Bilbao, Spain, is the first major structure in which Gehry visibly eschews the ground. The fish that he celebrated in museum installations here metamorphosed into headless, tailless fish schools that are more abstract, and they seem to swim in an anti-gravitational state above pools of water: the building does not rise up from a plinth of stone but flows out of a plinth of water.

The Brancusi-esque forms seem to float in an implied liquid, but in subsequent projects he switches from designing the object suspended in the medium to creating the medium itself. From 1995-97, designing the Samsung Museum of Modern Art in Seoul, Korea, a convergence of images about fluidity inspired the non-representational design: Gehry cites a floating temple in the capital, and according to Edwin Chan, a principal designer in the firm, so did the tradition of Asian water colors and the frequent depiction of waterfalls. For the museum's tight urban site and ambitious program, Gehry took apart the Brancusi object—he filleted the fish—and composed a building of wide and narrow ribbons that, depending on the point of view, flow downward, as in a waterfall, or up in an ascending motion akin to the rising flame in the Statue of Liberty's torch. The formal flow outside assists the spatial flow inside, where a sequence of galleries steps up within the building. The ribbon-like language is perhaps more similar to the billowing Disney Concert Hall, which predates Bilbao as a design: Gehry's evolution of forms is not strictly linear.

The Samsung museum became the victim of Korea's faltering economy and wasn't built, but the results of the intense design research Gehry carries on in many of his designs resurface in a family of buildings that includes the renovation of the Corcoran Gallery in Washington D.C., and the Weatherhead School of Management building at Case Western University. If Gehry is not a linear thinker, he never really abandons his best ideas, but mulls them over for decades. The tumultuous flow of watery ribbons for Gehry's winning competition proposal for the Corcoran turns the waterfall into a white-water ride, a break-out facade in which the ribbons





Right: Fishdance Restaurant.
Photo: Gehry Partners.

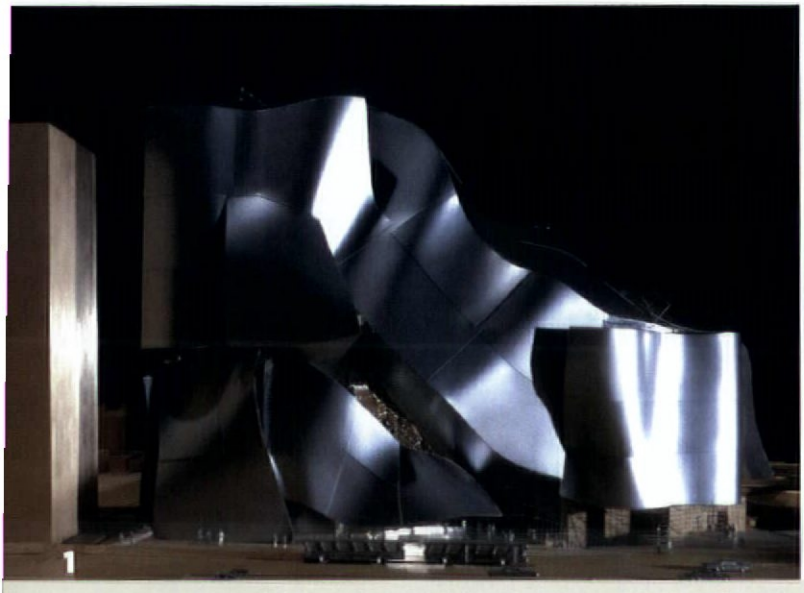
Opposite page: Guggenheim, Bilbao, Spain.
©FMGB Guggenheim Bilbao Museo

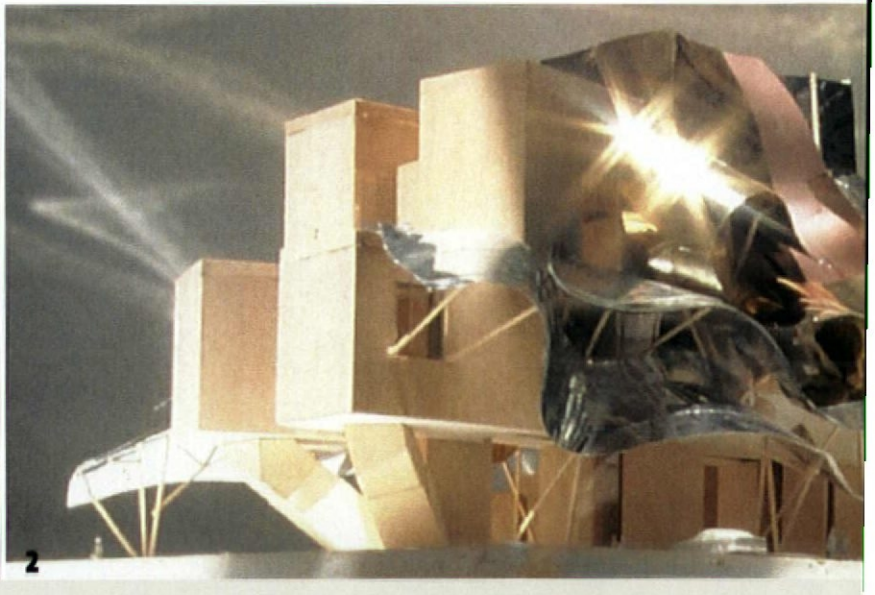


part chaotically, avoiding any sense of a closed volume, creating interstices in which light will fall and illuminate the spaces below. At Case Western, the waterfall of metallic sheets spills not only over the facades, but inside into the atria, creating one of the most conceptually complete designs in Gehry's entire opus: the cascade invades the cubic massing, creating a mix of static and dynamic forms and spaces. Gehry is sometimes accused of repeating his architectural spectacles, but in fact the designs vary in both concept and gesture.

In more recent projects, the flowing ribbons and cascading forms that evolved from the Brancusi fish have in turn changed again, this time metamorphosing into nebulous or vaporous forms. The plan for the Guggenheim designed for New York not only leaves the logic of the ground behind but also the logic of water—in favor of the air. In order to create public space and assure view corridors from the city to its location at the foot of Wall Street on the East River, Gehry raises the Guggenheim on multi-story piers and pursues the notion of a cloudscape in the body of the building. Unfurling ribbons of stainless steel scroll in great involutions: he has created a design deeply different from Bilbao, though for the same patron and a similar program.

At a more modest scale but just as dramatically, Gehry cultivates the same idea near Bilbao in the Marques de Riscal Winery (design, from 1998-2000), where he lifts a cloudscape above the ground on a tentacular truss standing balletically at one end en pointe. The architect mixes the wafting


1


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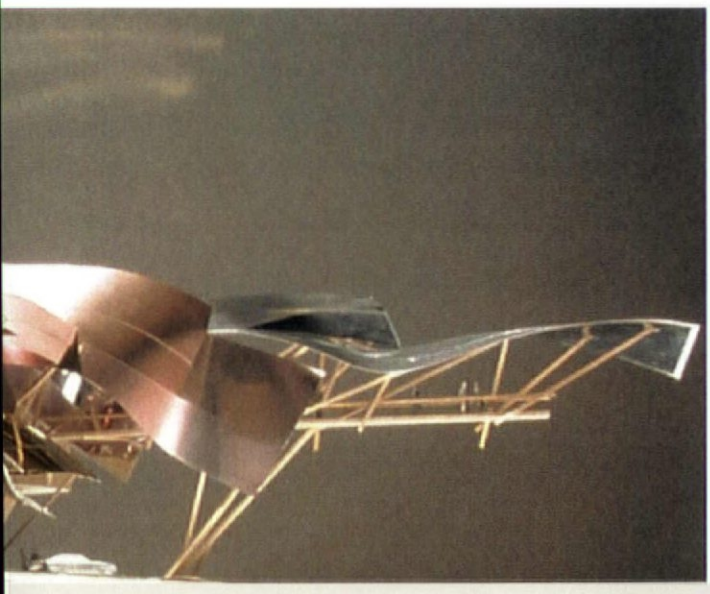


1) Samsung Museum of Modern Art. Photo: Joshua White.
2) Marques de Riscal Winery. Photo: Whit Preston.
3) Guggenheim Museum Manhattan. Photo: Edwin Chan.
4) Weatherhead School. Photo: Jim Glymph.

forms with volumes in one of his most convincing dialogues between solid and liquid. Among the many designs he explored for a hotel done for Ian Schraeger on Astor Place in New York is a vaporous proposal—a tower shrouded in a metallic mist. Liquid has turned to a gaseous state.

The metaphors driving the explorations—fish, cloud, mists—may change, but what remains consistent is his interest in movement in an aleatory, irrational and uncontrolled context. Each is a version of the legendary crumpled wad of paper in the wastepaper basket that has long intrigued architects—the search for gestural spontaneity and accident outside the ordering logic of gravity as we have known it since man first piled one stone atop another.

The architects' dream of building clouds no doubt dates from the time of Icarus, but what is remarkable about Gehry's emergent vision is the virtuosity that his office has developed in making the ephemeral physical. The computer, famously, has allowed Gehry to break the controlling spell of gravity on buildings, but credit should go where it is due: the ideas predated technique and precipitated the search for it. Fortunately for Gehry, and us, he lives in a time when technology could support and even evolve this most difficult and inspired vision.





Rem Koolhaas at UCLA

TRANSCRIBED FROM THE JANUARY 27, 2002 LECTURE.



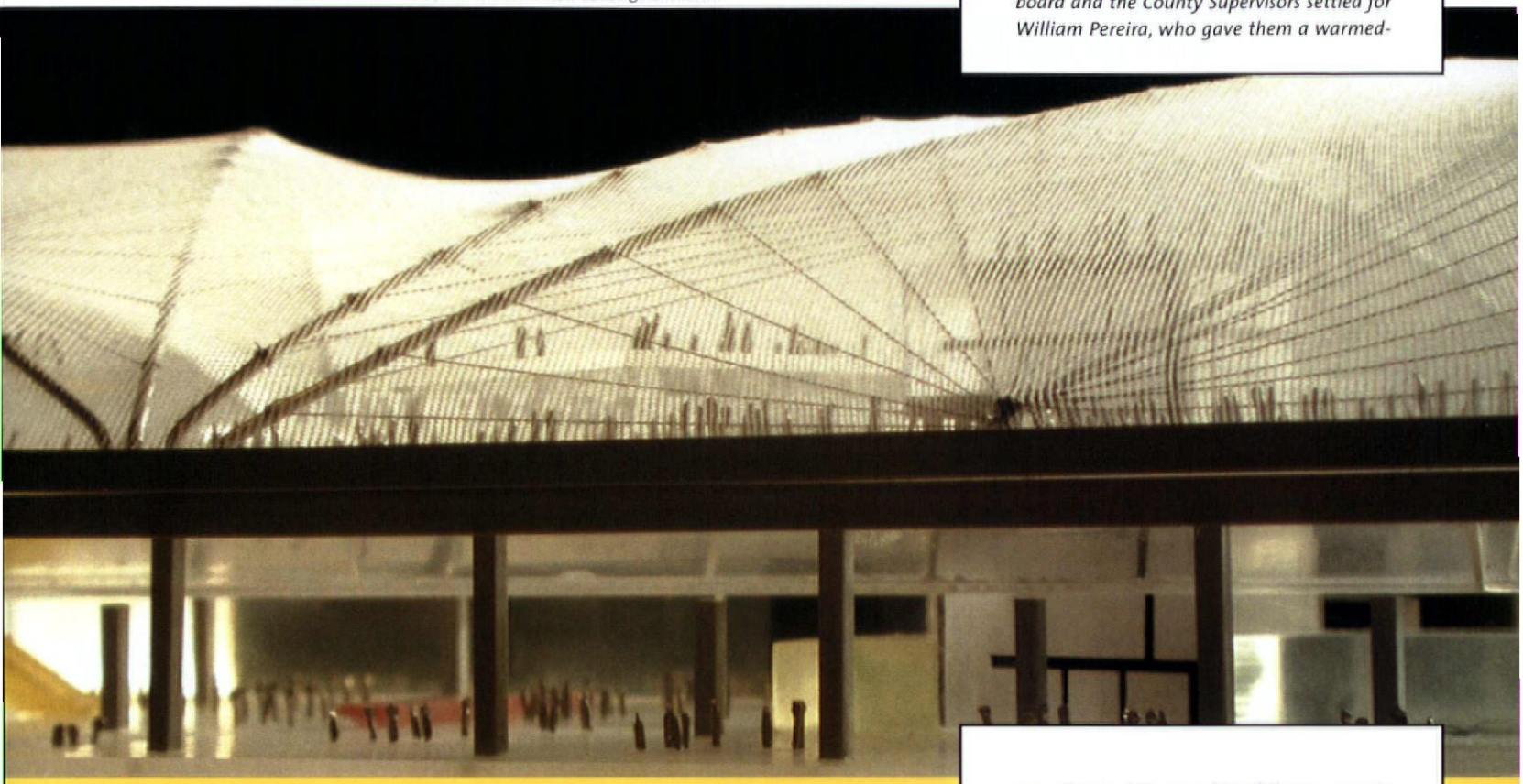
All Office for Metropolitan Architecture (OMA) model photos: © Museum Associates, LACMA.

"I am here this week to start LACMA and what I have to show you is what we did and the argument that we used to propose to LACMA to make a new beginning."

This is LACMA in the late 60s [shows slide]. I saw it when I was first in LA in 1972 but I don't really remember it. Basically it is the kind of building that in its short history has undergone an endless series of improvement schemes or addition schemes. In 2001 it is the cluster of buildings by Bruce Goff, Hardy Holzman Pfeiffer and Pereira (that was the original building) and the department store that was the extension on Wilshire.

We came to the conclusion that the way of turning all of this into a single entity would be to create a bridging building that was a physical connection that would contain modern art and

L: Aerial view of model, east to west. R: New building from north.



contemporary art. The result of all these transformations is, of course, an incredible blur of identities and what we discovered is that if you would build this entire diagram as it was proposed you would create a shockingly complex building to negotiate of incredible length—as long as an airport terminal, 2 times the Queen Mary, 1400' long. That gave us very serious cause for reflection. We also discovered that the strongest argument was that if you spent the budget on this [bridging] scheme, you would spend 36% on the new architecture and would be forced to spend 64% on rehabilitating what already existed and that seemed, in a way, a waste of financial and conceptual and creative energy. It seemed dubious that something that would be comparatively minimal could somehow resurrect and create a new entity out of all these disparate elements.

We started to experiment. You never win competitions by disobedience. In the beginning we made a number of projects that actually made the connection but when we simply looked at the pristine piece of blue foam floating on the site in kind of

LACMA Bites the Bullet

An opinion by Michael Webb

***During its 37 years as a stand-alone** institution, LACMA has embraced almost every art but that of architecture. Its first director, Richard Brown, urged that the building be commissioned from Mies; instead, the board and the County Supervisors settled for William Pereira, who gave them a warmed-over Beaux Arts complex of three separate pavilions surrounded by a moat that leaked and had to be drained. Unfortunately, water was the only element that flowed freely through the disconnected spaces, and so, 20 years later, Hardy Holzman Pfeiffer was invited to add space and bring order to the complex. The hybrid looked a bit like Frankenstein's monster: tepid classicism and bombastic streamline awkwardly stitched together. It still didn't work as a unity, and LACMA continued to grow piecemeal, from LACMA West (the former May Company store) to the Bruce Goff/Bart Prince Pavilion for Japanese Art in Hancock Park—extending 1400 feet (the length of two ocean liners) from one end to the other.*

Third time out, the board raised apprehensions by refusing to make the obvious choice of Frank Gehry—whose brilliance as a museum designer goes far beyond Bilbao and who has done some of LACMA's best exhibition installations. Fourteen years after he won

the competition for Disney Hall, the suits are still unable to recognize the genius in their midst. It's their loss—and ours. Instead, they considered 40 top international architects; short listed five and invited them to submit proposals. Richard Koshalek, President of Art Center College of Design, played a leading role behind the scenes, and Sylvia Lavin of UCLA and former SCI-Arc director Neil Denari also advised the selection committee.

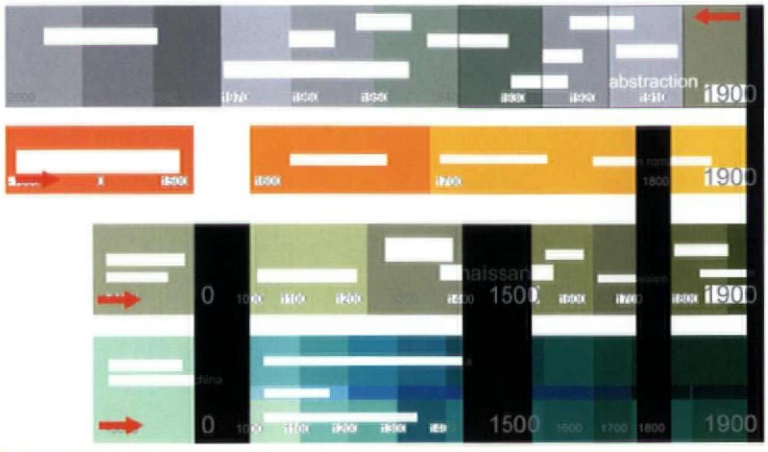
Although the winning scheme and four contenders are schematic proposals, on the evidence presented, the jury made the right decision, picking the OMA/Rem Koolhaas proposal to level the core complex and replace it with a single structure that is lucid, elegant, and dazzlingly simple. The concept is to remodel and extend the existing podium of offices and service spaces. Temporary exhibi-

New Wilshire Boulevard entrance.



"We proposed that the continents be focused together...in which the coexistence of all the departments, all the entities of the museum, could be celebrated rather than accommodated."

Collection Timeline



splendid isolation we thought that perhaps it could be more exciting both for us and for the museum to be more radical. In comparison, everyone knows that once all the continents were one entity and that continental drift made them go apart. We proposed that the continents be focused together because that was also a way in which the coexistence of all the departments, all the entities of the museum, could be celebrated rather than accommodated.

The museum is, in fact, reasonably simple [Koolhaas is speaking of his proposal]. It consists of one layer which is the existing ground floor [below grade] which is the base of LACMA now. It is a Pompeii of small offices, storage spaces, technical spaces, so here the entire museum processes take place and we didn't think it was necessary to renew it. Basically the roof of this space is used for temporary exhibition, museum store, restaurants, educational, and a single large reception, which is accessible from all sides, from Wilshire and the park, which is permeable. Next is a single layer of curatorial space, then another single plane of curatorial space, which is the museum itself, and a roof. Instead of all these different elements it's four single entities.

We keep Bruce Goff because I think it would be tragic if we lost the early weirdness of Los Angeles. From all sides you can enter this vertical vestibule, which is also a reception to the museum. The temporary exhibition is almost inserted as a kind of window into the space of Wilshire Boulevard. Then over that single space which is folded, we create four zones and three trenches that accommodate all the temporary installations. In these trenches the museum can change over time. We can make all kinds of changes and additions while the planes remain relatively intact.

We were incredibly precise in looking at all the ingredients that the museum has and incredibly excited by their diversity and by the enclosability of their coexistence as a single entity. But at the same time, it was difficult for us to find an organiz-

tion spaces and public amenities will extend across the plaza level, and the permanent displays will occupy the upper level beneath a translucent ribbed canopy, which will soar high above, providing built-in expansion space. The vast rectangle it encloses will be divided among the museum's five broad groupings of art, allowing each to be experienced as a linear sequence, or sampled by cutting across the divisions and making random connections.

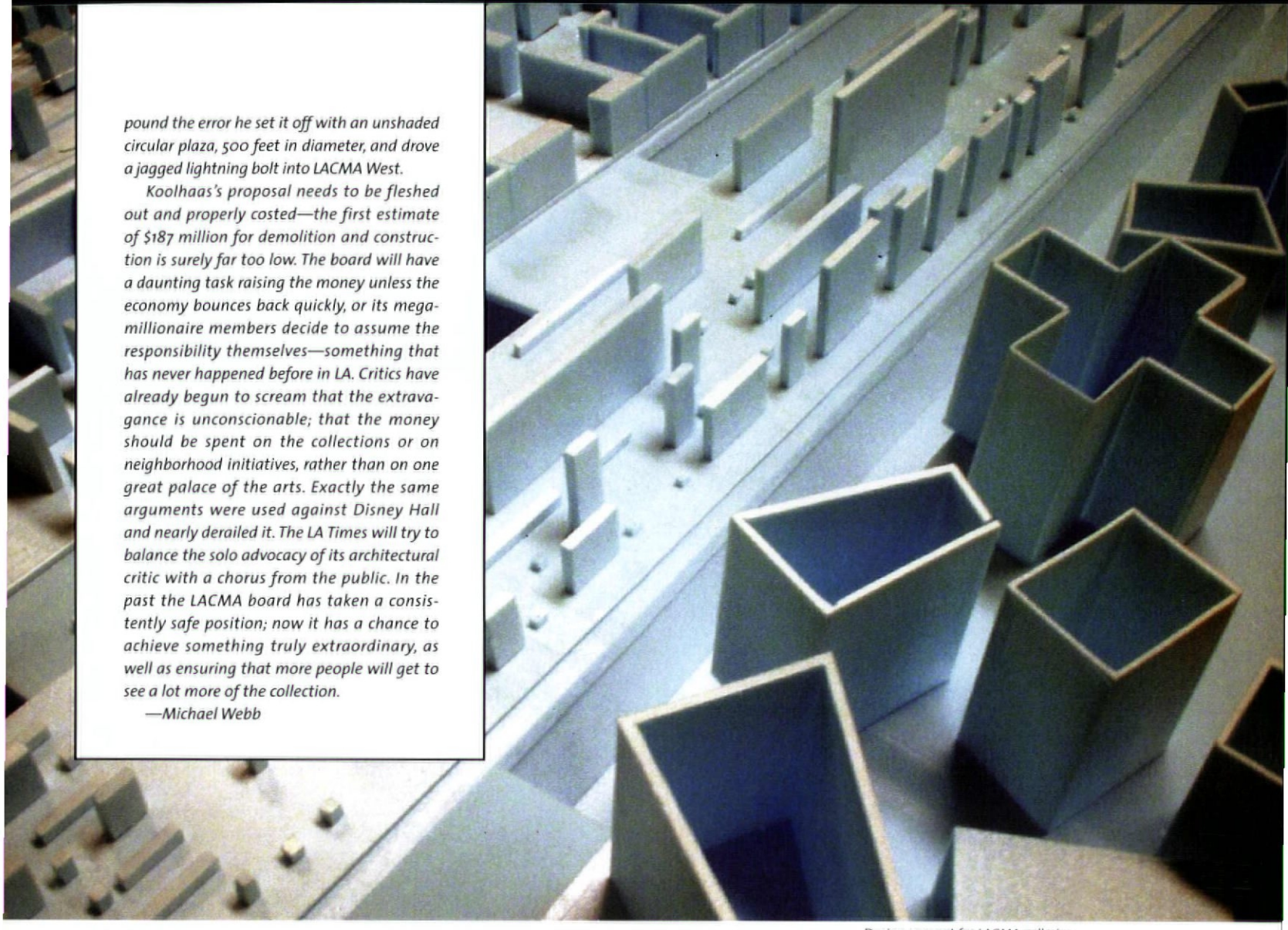
The museum as a whole should feel much less detached and fortress-like than now (segregating arts buildings from their environment was one of the many failings of '60s planners). Three new public entrances will feed into the covered courtyard. The Bing Theater will be transformed into an amphitheater that will open onto the east garden and can be closed off with a mechanical curtain. The roof, originally conceived as an ungainly box, was redesigned in its present airy form when the presentation scheduled for September 12 was postponed.

The other proposals are an odd bunch, and they leave most or all of the existing buildings in place, adding another layer of complexity to the present confusion of styles and access. The most promising was Steven Holl's black box, penetrated by public walkways and naturally lit from a forest of light scoops that would have created a wonderful roof promenade. Jean Nouvel proffered a block that was curiously lumpen and opaque for this master of transparency, and then plopped a scatter of brightly colored enclosures on his roof, making it look like an untidy playroom. Morphosis, which is currently on a roll and recently won the Caltrans competition, had high expectations. Emphasizing the need for connective tissue, Thom Mayne designed a cluster of undulating linear galleries, and covered up the buildings he left behind with a vast billboard. However, he probably blew his chances by cantilevering a wing 100 feet out over Wilshire as another giant sign. The great disappointment was Daniel Libeskind's scheme, which suggests a gold-plated version of his Jewish Museum in Berlin. That space works better as minimal sculpture than as a display gallery, and this version would do nothing to solve LACMA's needs for added space and better flow. To com-

pound the error he set it off with an unshaded circular plaza, 500 feet in diameter, and drove a jagged lightning bolt into LACMA West.

Koolhaas's proposal needs to be fleshed out and properly costed—the first estimate of $187 million for demolition and construction is surely far too low. The board will have a daunting task raising the money unless the economy bounces back quickly, or its mega-millionaire members decide to assume the responsibility themselves—something that has never happened before in LA. Critics have already begun to scream that the extravagance is unconscionable; that the money should be spent on the collections or on neighborhood initiatives, rather than on one great palace of the arts. Exactly the same arguments were used against Disney Hall and nearly derailed it. The LA Times will try to balance the solo advocacy of its architectural critic with a chorus from the public. In the past the LACMA board has taken a consistently safe position; now it has a chance to achieve something truly extraordinary, as well as ensuring that more people will get to see a lot more of the collection.

—Michael Webb



Design concept for LACMA galleries.

"It was also very provocative and, for the curators, an incredible tool to make these cross connections either at right angles or diagonally to identify a single theme. ...it would be homogeneity in one direction and contrast in another."

ing concept. So we first convinced ourselves that, yes, every single item would fit. But then we began to realize that one of the interesting things of the encyclopedic museum was the discovery that many of their artworks were produced in different cultures at roughly the same time. We began to discover when we simply plotted the different collections (this is Asia, this is Europe, pre-Colombian) what the strength of the concept is. For instance, in the year 0 there were activities in all these cultures, in the year 1500 there were also activities in all these cultures and therefore artifacts, in the year 1800 etc, etc. What it seemed would be possible in the whole arrangement is to create corridors of either similarity or difference. But the obligatory visit to the Asia department, to the X department or the Y department, is still a visit that you could perform by moving in a linear way to each of these. It was also very provocative and, for the curators, an incredible tool to make these cross connections either at right angles or diagonally to identify a single theme. It is not architecture, but basically it would be homogeneity in one direction and contrast in another. Within the plane very different elements exist.

What is interesting is, we were supposed to present the scheme on September 12 and this was the scheme [shows slide with different roof]. We were not very happy with the way it looked. I was feeling already before September 12 that somehow the ideas were strong but the articulation was not strong. So when September 11 happened it simply gave us time to think all over again, to develop for this scheme an entirely new roof. It consists of a series of steel arches with cushions of air suspended between them which are inflated and which by increasing or deflating the air you can create immediate responses to either light or dark or a wide variety of conditions over the entire thing.

It is my own personal instinct that somehow without September 11 we would have been unable to present a more interesting and—I hate the word welcoming—but a more attractive environment. Also, the kind of radicalism of the composition—to start from scratch—was taken more seriously after September 11 than it could have been before. But that is only an intuition.









Other design concepts for LACMA:

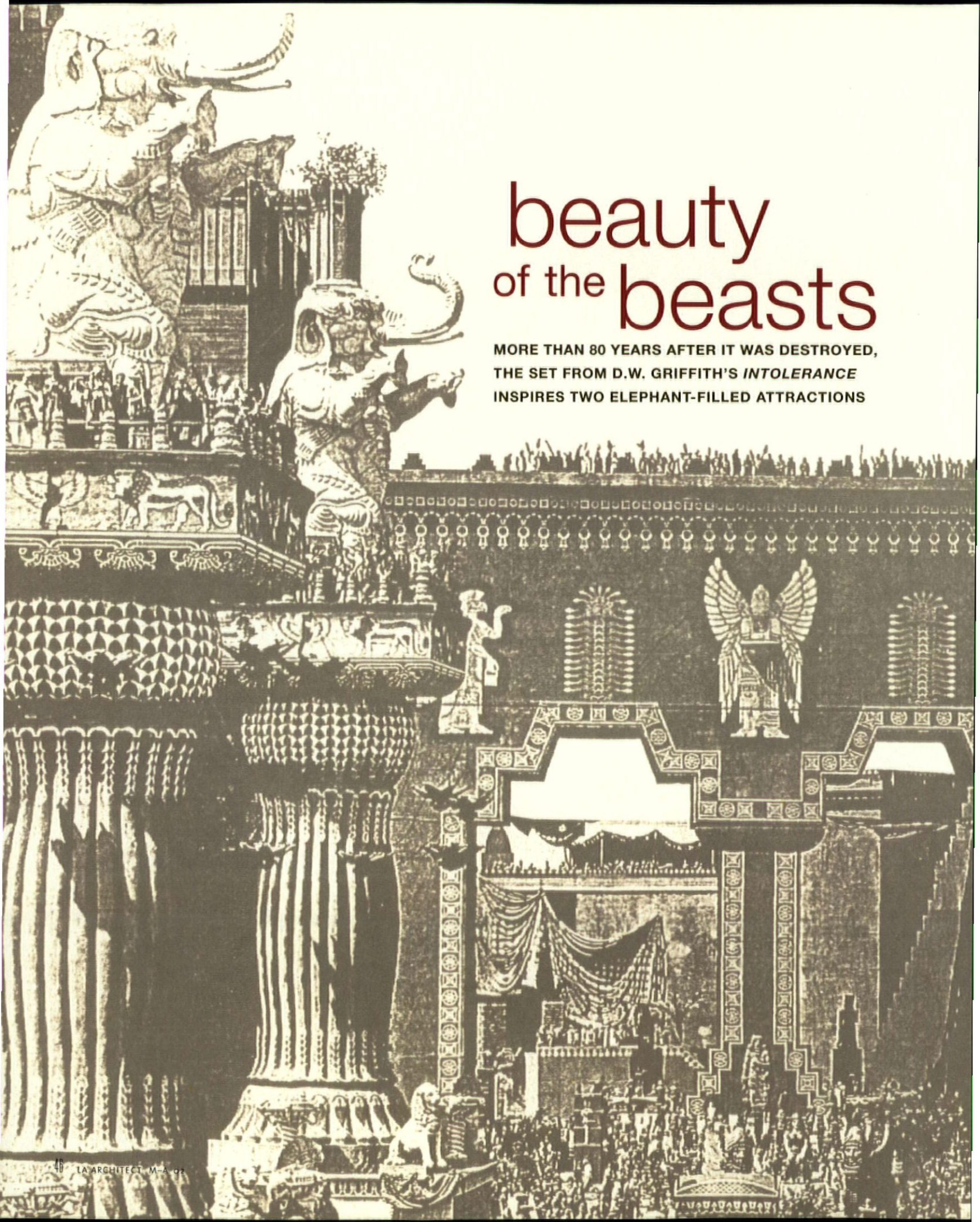
1) Atelier Jean Nouvel – AJN, new Wilshire Boulevard entrance, computer rendering, photo courtesy AJN

2) Steven Holl Architects, new building from north, model, photo courtesy Steven Holl Architects

3) Morphosis – Thom Mayne, exterior view from east, computer rendering, photo courtesy Morphosis

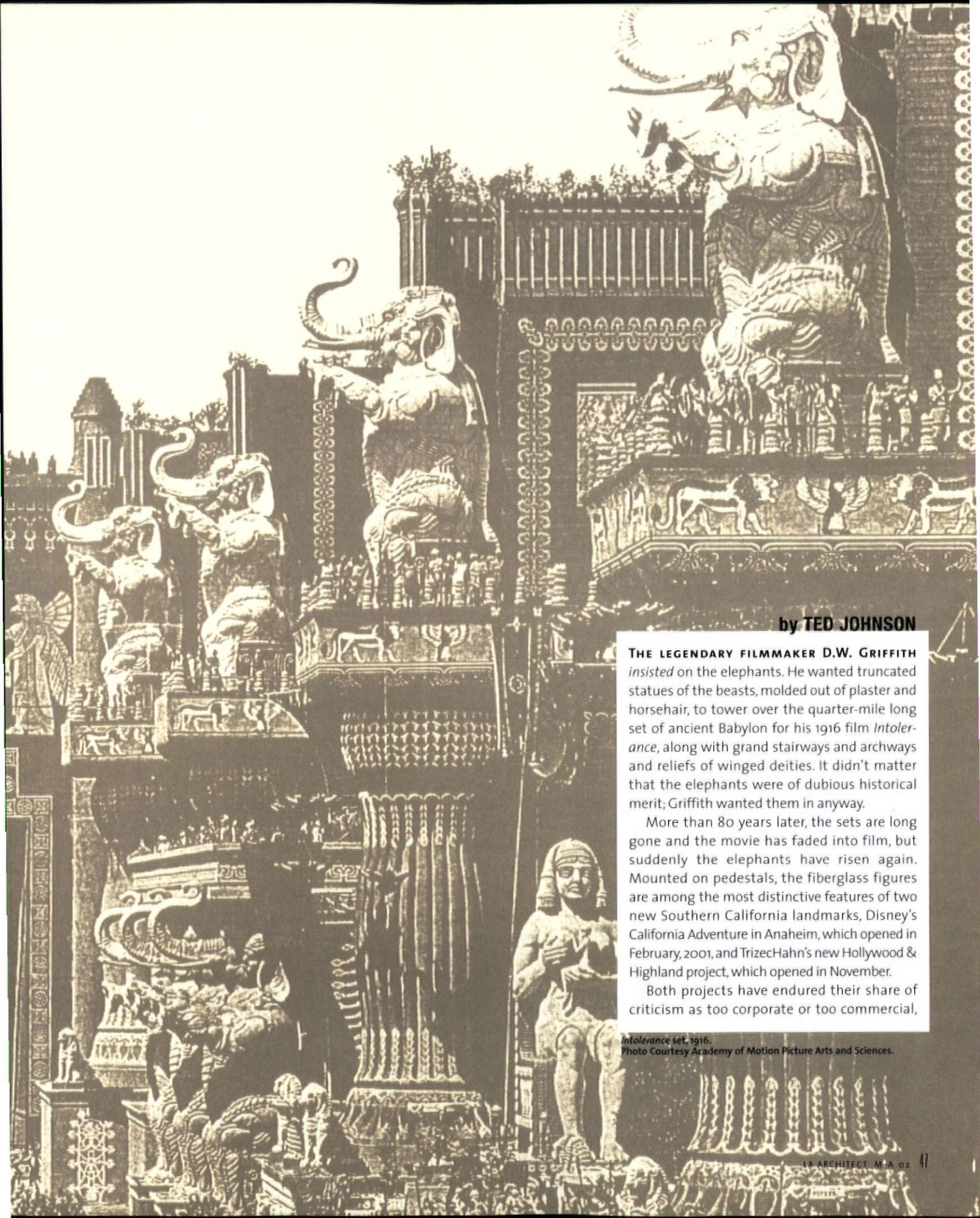
4) Daniel Libeskind, new building and plaza on Wilshire Boulevard, model, photo © Torsten Seidel

AN EXHIBITION OF THE DESIGN MODELS OF REM KOOLHAUS, JEAN NOUVEL, STEVEN HOLL, MORPHOSIS, AND DANIEL LIBERSKIND WILL BE ON VIEW AT THE LOS ANGELES COUNTY MUSEUM OF ART THROUGH OCTOBER 6, 2002. *TRANSFORMING LACMA: MUSEUM AT THE CROSSROAD*, 5905 WILSHIRE BLVD. 323-857-6000.



beauty of the beasts

MORE THAN 80 YEARS AFTER IT WAS DESTROYED, THE SET FROM D.W. GRIFFITH'S *INTOLERANCE* INSPIRES TWO ELEPHANT-FILLED ATTRACTIONS



by TED JOHNSON

THE LEGENDARY FILMMAKER D.W. GRIFFITH *insisted* on the elephants. He wanted truncated statues of the beasts, molded out of plaster and horsehair, to tower over the quarter-mile long set of ancient Babylon for his 1916 film *Intolerance*, along with grand stairways and archways and reliefs of winged deities. It didn't matter that the elephants were of dubious historical merit; Griffith wanted them in anyway.

More than 80 years later, the sets are long gone and the movie has faded into film, but suddenly the elephants have risen again. Mounted on pedestals, the fiberglass figures are among the most distinctive features of two new Southern California landmarks, Disney's California Adventure in Anaheim, which opened in February, 2001, and TrizecHahn's new Hollywood & Highland project, which opened in November.

Both projects have endured their share of criticism as too corporate or too commercial,

Intolerance set, 1916.
Photo Courtesy Academy of Motion Picture Arts and Sciences.

but their homage to *Intolerance* makes for the most curious and creative elements of the entertainment destinations.

As easy as it is to dismiss the projects as mere fancy, the injection of Babylonian elements at least makes it different, an historical nod to an illusion of the past. Unlike a Las Vegas recreation of one of the wonders of the world, Hollywood & Highland features a piece of history that has meaning to its surrounding locale, even if it is an homage not to a permanent place but a movie set, and of a film that has faded into obscurity for most modern audiences.

Think of all the other movies that they could have picked, much safer bets like *Star Wars* and *Titanic* and *Raiders of the Lost Ark*, or even more recognizable movies from the silent era.

1) Detail of *Intolerance* set, 1916. Photo Courtesy Academy of Motion Picture Arts and Sciences.

2) Hollywood & Highland entertainment complex. RMA Photography Inc.

3) Hollywood Backlot at Disney's California Adventure. Photography: Gary Krueger.







By contrast, Hollywood & Highland's developers picked a movie that bombed out at the box office soon after its release. Few people, except for film students and scholars, have even seen it. And while its set was regarded as a masterwork for its day, revolutionizing the craft of art direction, it is a mere bit of trivia that the structures once stood at the junction of Hollywood and Sunset boulevards.

In fact, the designers went through many different concepts—including one that featured a giant globe—before settling on *Intolerance*.

"We didn't consider other movies," says Elaine Nesbit, Hollywood & Highland project manager for Ehrenkrantz, Eckstut & Kuhn Architects. "There were other sets that were built, certainly for *Ben-Hur* and other epic films like *Cleopatra*. But their imagery is sort of commonplace today, the pyramid and the sphinxes. This is Byzantine architecture set in Mesopotamia in about 500 B.C. It was unique. It had a huge amount of history in Los Angeles."

The elephants rise on pedestals as a gateway to the studio portion of Disney's California Adventure, even if most guests aren't aware of the origins of the fiberglass figures. "We wanted the gateway to embody the bigger-than-life, epic scale and vision of early Hollywood," says Barry Braverman, senior vice president and executive producer of Walt Disney Imagineering. "It wasn't really about the movie. It was about the historical fact of that set being built on Hollywood Boulevard."

Among film scholars, *Intolerance* was a turning point in motion picture production, with groundbreaking use of camera techniques, elaborate production design and casts of thousands. (Some scenes used up to 4,000 extras). It also featured a narrative structure unlike any movie before it, interweaving four stories of different eras, all with themes that reflected man's intolerant treatment of fellow men.

By far the most lavish of these stories was set in ancient Babylon. Griffith already was one of the world's top filmmakers after the success of *The Birth of a Nation* in 1915, and spared little in building his $50,000 set, designed by R. Ellis Wales and Walter L. Hall and built by Huck Wortman. (Many of the workers were recruited from the San Francisco Exposition). Ego may have played a part: Griffith "consciously intended" to top the size and scope of sets of other epics of the day, namely those made in Italy, according to William Drew, a film scholar and author of the recent book, *D.W. Griffith's Intolerance: Its Genesis and Its Vision* (McFarland & Co., 2001).

The set's use of ancient Middle Eastern art and architecture reflected the turn of the century excavations of the real Babylon. The archeological discoveries only seemed to add weight to the film's themes. "Like much else in Griffith's film, his view of ancient civilization was radical, breaking with the negative stereotypes of Babylon projected by centuries of fundamentalist and Eurocentric ideologies," Drew says. "Influ-

enced by the new archeological discoveries, Griffith sought to demonstrate that a non-Judeo Christian, non-Western civilization had equaled and in some respects surpassed the accomplishments of the West."

The set, however, may have overshadowed the meaning of the movie. In his book, *Hollywood Babylon* (Dell, May 1983), Kenneth Anger describes the set as "mare's nest mountain of scaffolding, hanging gardens, chariot race ramparts, and sky-high elephants, a make-believe mirage of Mesopotamia dropped down on the sleepy huddle of mission-style bungalows amid the orange groves that made up 1915 Hollywood, portent of things to come." Despite an effort to preserve the set as some sort of tourist attraction (even back then), it was razed in 1919 and the lumber sold off as scrap wood.

Griffith's meteoric career, like so many film-makers who would follow him, went into decline. The name Babylon, meanwhile, became synonymous with any place of great wealth, luxury and vice, and soon became linked to Hollywood and its propensity for scandals, according to Anger.

The connotation worried some of the planners of Hollywood & Highland, but *Intolerance* has been an element almost from its inception six years ago. Back then, Disney executive David Malmuth was trying to convince his bosses to build an urban entertainment center. When they backed out (and concentrated on building theme parks like Disney's California Adventure), Malmuth took his ideas to TrizecHahn.

Their new Babylon is built at 7/8 scale. Its reliefs and arch are painted gray and white, so as to give the colorless tone of a movie of the silent era. If anything, as some critics have pointed out, the project doesn't go far enough in carrying through with the *Intolerance* theme.

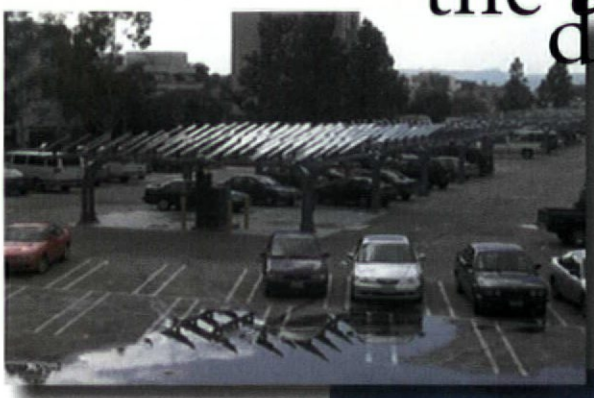
At the very least, visitors are now talking, wondering or imagining about something different than T-shirts along the boulevard.

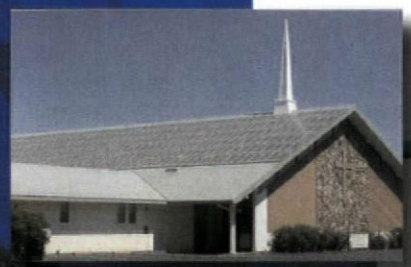
"We wanted to get people thinking about moviemaking, and the fact that this movie made huge, huge advances in how they were made," Nesbit says. "And we really wanted to spark an interest in people where they may go, 'Well, why on earth would somebody do it? And, 'what the heck are the elephants all about?'"

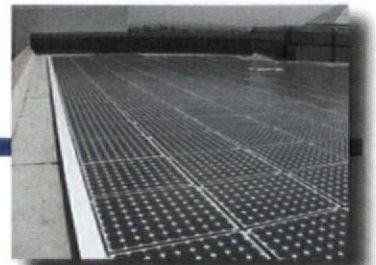


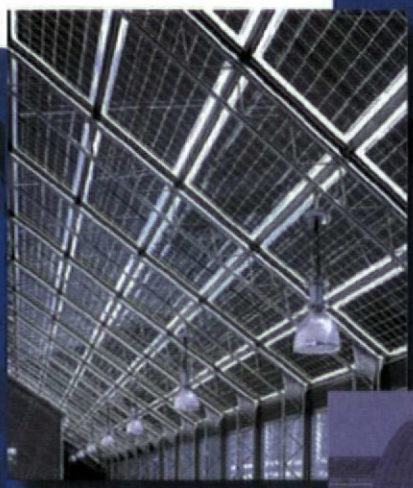
Hollywood & Highland entertainment complex. ©RMA Photography Inc.

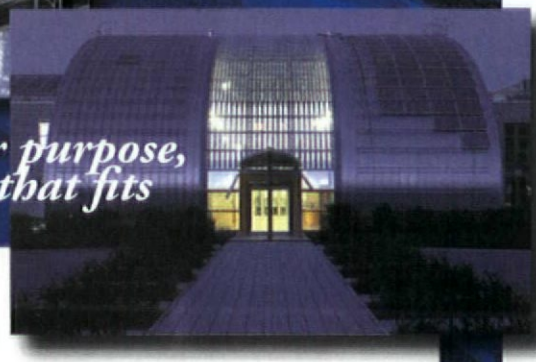
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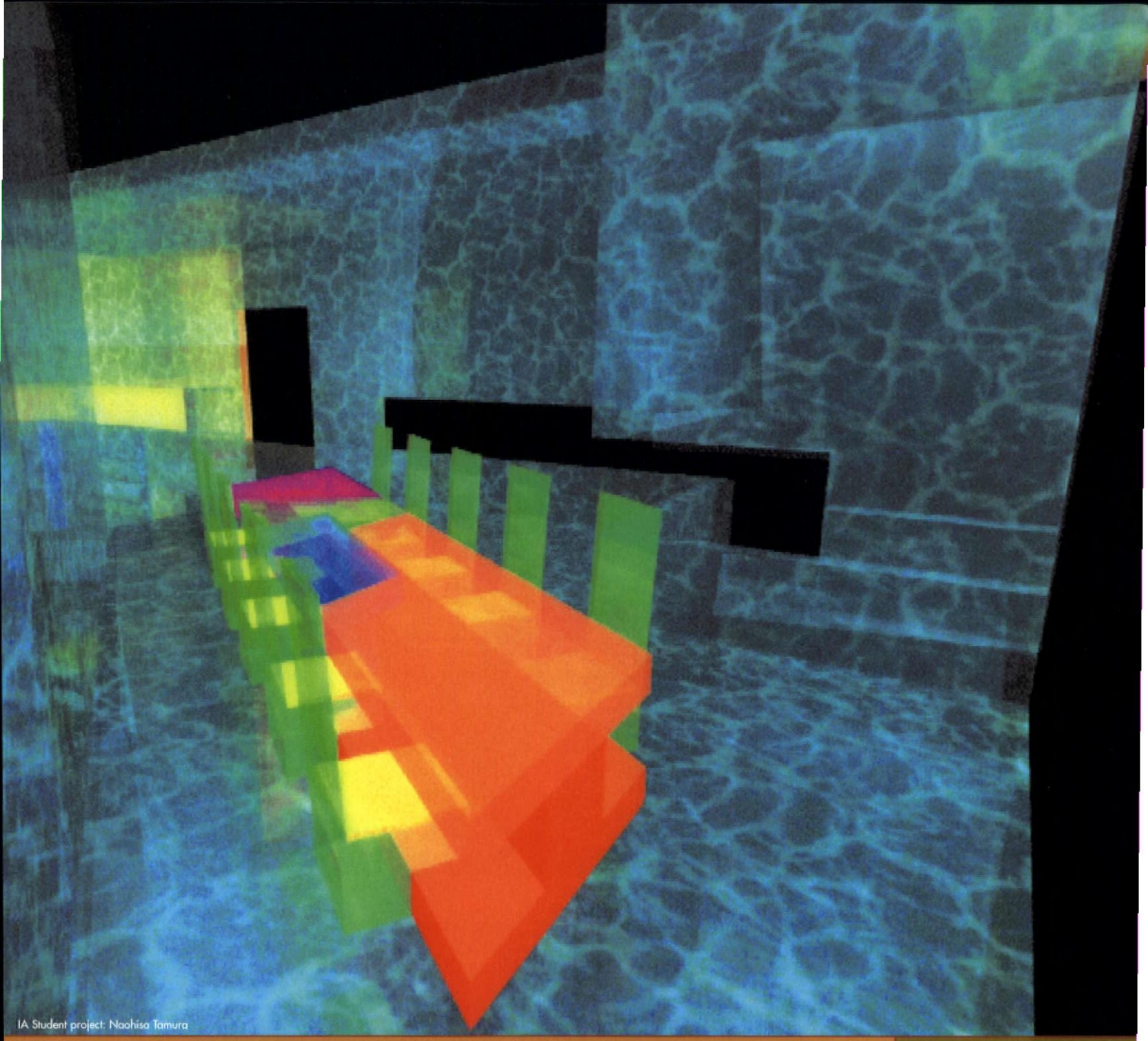


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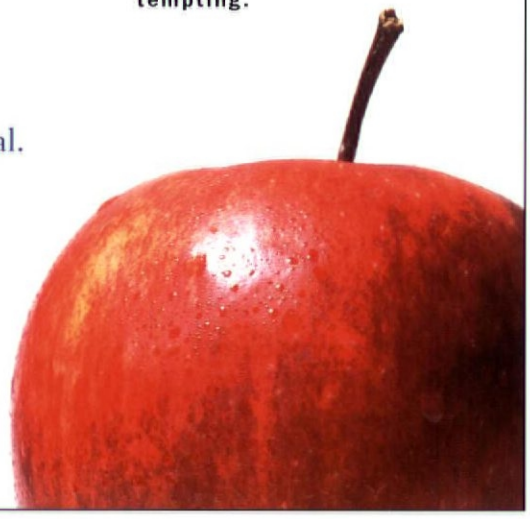
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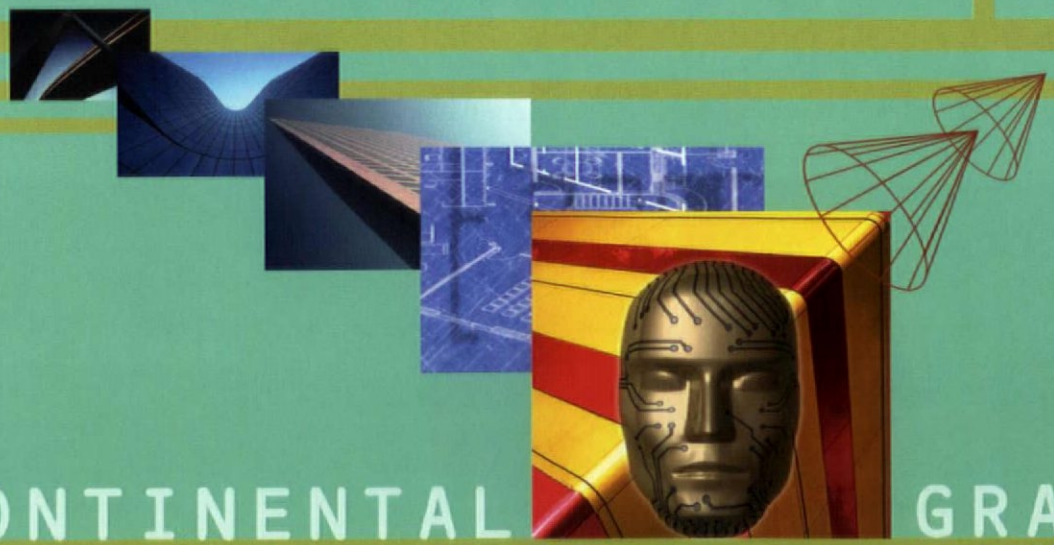
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